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Massachusetts Arts Curriculum Framework

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Massachusetts Department of Education

October, 1999

The Commonwealth of Massachusetts
Department of Education

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David P. Driscoll
Commissioner of Education

October, 1999

Dear Colleagues,

I am pleased to present to you the Massachusetts Arts Curriculum Framework that was adopted by the Board of Education in June, 1999. This second edition of the Arts Curriculum Framework presents the new statewide guidelines for learning, teaching, and assessment in dance, music, theatre, and visual arts for the Commonwealth's public schools. Based on scholarship, sound research, and effective practice, the Framework will enable teachers and administrators to strengthen curriculum and instruction from PreKindergarten through grade 12.

I am proud of the work that has been accomplished. The comments and suggestions received on the first edition of the Arts Curriculum Framework of 1996, as well as comments on subsequent working drafts, have strengthened this new edition. I want to thank everyone who worked with us to create a high quality document that provides challenging learning standards for Massachusetts students.

We will continue to work with schools and districts in implementing the Arts Curriculum Framework over the next several years, and we encourage your comments as you use it. All of the curriculum frameworks are subject to continuous review and improvement, for the benefit of the students of the Commonwealth.

Thank you again for your ongoing support and commitment to achieving the goals of education reform.

Sincerely,

David P. Driscoll, Commissioner
Massachusetts Department of Education

Table of Contents

Overviews: PreK–12 Standards for Dance, Music, Theatre, and Visual Arts 1

Introduction 11

Core Concept 13

Guiding Principles 14

The Content of the Arts: Strands and Standards 19

The Arts Disciplines Strand 20

- Dance 23
- Music 41
- Theatre 57
- Visual Arts 73

Connections Strand: History, Criticism, and Links to Other Disciplines 91

Appendices

- A: Arts in World and United States History 113
  - World History 114
  - United States History 126
- B: Assessment Development 135
- C: Research on the Arts and Learning 137
- D: Opportunities to Learn the Arts: Organizing Materials, Space, and Time 140
- E: Improving Arts Education: What Partners Can Do 141
- F: Technology Literacy Competencies and the Arts 143

References 146

Selected Resources: Performing Arts Organizations, Museums, and Bibliography 147

Overview

The Massachusetts Arts Curriculum Framework applies to the study of dance, music, theatre, and the visual arts.

Core Concept

In dance, music, theatre, and the visual arts, people express ideas and emotions that they cannot express in language alone. In order to understand the range and depth of the human imagination, one must have knowledge of the arts.

Guiding Principles

I. An effective arts curriculum provides a sequential program of instruction in dance, music, theatre, and visual arts for all students beginning in preschool and continuing through high school.

II. An effective arts curriculum emphasizes development of students' skills and understanding of creating, performing, and responding.

III. An effective arts curriculum promotes knowledge and understanding of the historical and cultural contexts of the arts.

IV. An effective arts curriculum uses a variety of assessment methods to evaluate what students know and are able to do.

V. An effective arts curriculum provides opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources in the community.

STRAND	PreK–12 STANDARDS
The Arts Disciplines Students learn about and use the symbolic language of dance	**PreK–12 STANDARD 1** **Movement Elements and Dance Skills** Students will identify and demonstrate movement elements and dance skills. **PreK–12 STANDARD 2** **Choreography** Students will create movement compositions based on choreographic principles, processes, and forms. **PreK–12 STANDARD 3** **Dance as Expression** Students will demonstrate an understanding of dance as a way to express and communicate meaning. **PreK–12 STANDARD 4** **Performance in Dance** Students will rehearse and stage dance works. **PreK–12 STANDARD 5** **Critical Response** Students will describe and analyze their own dances and the dances of others using appropriate dance vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

STRANDS	PreK–12 STANDARDS
Connections: History, Criticism, and Links to Other Disciplines Students learn about the history and criticism of dance, its role in the community, and its links to other disciplines	**PreK–12 STANDARD 6** **Purposes and Meanings in the Arts** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings. **PreK–12 STANDARD 7** **Roles of Artists in Communities** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present. **PreK–12 STANDARD 8** **Concepts of Style, Stylistic Influence and Stylistic Change** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres. **PreK–12 STANDARD 9** **Inventions, Technologies, and the Arts** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work. **PreK–12 STANDARD 10** **Interdisciplinary Connections** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

STRAND	PreK–12 STANDARDS
The Arts Disciplines Students learn about and use the symbolic language of music	**PreK–12 STANDARD 1** **Singing** Students will sing, alone and with others, a varied repertoire of music. **PreK–12 STANDARD 2** **Reading and Notation** Students will read music written in standard notation. **PreK–12 STANDARD 3** **Playing Instruments** Students will play instruments, alone and with others, to perform a varied repertoire of music. **PreK–12 STANDARD 4** **Improvisation and Composition** Students will improvise, compose, and arrange music. **PreK–12 STANDARD 5** **Critical Response** Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

STRAND	PreK–12 STANDARDS
Connections: History, Criticism, and Links to Other Disciplines Students learn about the history and criticism of music, its role in the community, and its links to other disciplines	**PreK–12 STANDARD 6** **Purposes and Meanings in the Arts** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings. **PreK–12 STANDARD 7** **Roles of Artists in Communities** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present. **PreK–12 STANDARD 8** **Concepts of Style, Stylistic Influence, and Stylistic Change** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres. **PreK–12 STANDARD 9** **Inventions, Technologies, and the Arts** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work. **PreK–12 STANDARD 10** **Interdisciplinary Connections** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

STRAND	PreK–12 STANDARDS
The Arts Disciplines Students learn about and use the symbolic languages of theatre	**PreK–12 STANDARD 1** **Acting** Students will develop acting skills to portray characters who interact in improvised and scripted scenes. **PreK–12 STANDARD 2** **Reading and Writing Scripts** Students will read, analyze, and write dramatic material. **PreK–12 STANDARD 3** **Directing** Students will rehearse and stage dramatic works. **PreK–12 STANDARD 4** **Technical Theatre** Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production. **PreK–12 STANDARD 5** **Critical Response** Students will describe and analyze their own theatrical work and the work of others using appropriate theatre vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

STRAND	PreK–12 STANDARDS
Connections: History, Criticism, and Links to Other Disciplines Students learn about the history and criticism of theatre, its role in the community, and its links to other disciplines	**PreK–12 STANDARD 6** **Purposes and Meanings in the Arts** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings. **PreK–12 STANDARD 7** **Roles of Artists in Communities** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present. **PreK–12 STANDARD 8** **Concepts of Style, Stylistic Influence, and Stylistic Change** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres. **PreK–12 STANDARD 9** **Inventions, Technologies, and the Arts** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work. **PreK–12 STANDARD 10** **Interdisciplinary Connections** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

STRAND	PreK–12 STANDARDS
The Arts Disciplines Students learn about and use symbolic language of visual arts.	**PreK–12 STANDARD 1** **Media, Materials, and Techniques** Students will demonstrate knowledge of the media, materials, and techniques unique to the visual arts. **PreK–12 STANDARD 2** **Elements and Principles of Design** Students will demonstrate knowledge of the elements and principles of design. **PreK–12 STANDARD 3** **Observation, Abstraction, Invention, and Expression** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques. **PreK–12 STANDARD 4** **Drafting, Revising, and Exhibiting** Students will demonstrate knowledge of the processes of creating and exhibiting artwork: drafts, critique, self-assessment, refinement, and exhibit preparation. **PreK–12 STANDARD 5** **Critical Response** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

STRAND	PreK–12 STANDARDS
Connections: History, Criticism, and Links to Other Disciplines Students learn about the history and criticism of visual arts and architecture, their role in the community, and their links to other disciplines.	**PreK–12 STANDARD 6** **Purposes and Meanings in the Arts** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings. **PreK–12 STANDARD 7** **Roles of Artists in Communities** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present. **PreK–12 STANDARD 8** **Concepts of Style, Stylistic Influence, and Stylistic Change** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres. **PreK–12 STANDARD 9** **Inventions, Technologies, and the Arts** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work. **PreK–12 STANDARD 10** **Interdisciplinary Connections** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

Introduction

The Massachusetts Arts Curriculum Framework sets the expectation that all students in the Commonwealth's public schools will become proficient in understanding the arts and communicating in at least one arts discipline by the time they graduate from high school. In order to achieve these goals, it is recommended in this framework that students begin their study of the arts in the elementary grades, and continue to study one or more of the arts disciplines throughout middle and high school.

Designed to provide guidance to teachers, administrators, and parents, the Framework is composed of five major sections.

A. The Core Concept presents the essential purpose of making the arts part of each student's education.

B. The Guiding Principles are the underlying tenets of learning, teaching, and assessment in the discipline.

C. The Strands (The Arts Disciplines: Dance, Music, Theatre, and Visual Arts; and Connections: History, Criticism, and Links to Other Disciplines) describe the overall content and skills of learning, teaching, and assessment in the arts.

D. The Standards define what students should know and be able to do by the end of various stages of their arts study. The standards have been designed with three purposes in mind:

- to acknowledge the importance of *both* the content and the skills that students learn as they study the arts;
- to help teachers create meaningful curriculum and classroom assessments; and
- to serve as the basis for models of district and statewide assessment of student performance in the arts.

E. The Appendices and Selected Resources Sections provide reference materials that support the Standards.

The Arts Framework was conceptualized and written by practicing artists and teachers of the arts from elementary school through higher education. It was designed for use in conjunction with the other Massachusetts Curriculum Frameworks in English Language Arts, Foreign Languages, Health, History and Social Science, Mathematics, and Science and Technology/Engineering. Its content parallels that of the federally funded national *Standards for the Arts: Dance, Music, Theatre, and Visual Arts,* developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts.[1]

Core Concept

In dance, music, theatre, and the visual arts, people express ideas and emotions that they cannot express in language alone. In order to understand the range and depth of the human imagination, one must have knowledge of the arts.

An effective curriculum in the performing and visual arts enables students to:

- communicate fluently and effectively in at least one artistic discipline;
- apply both imagination and rational thinking to the making of art;
- understand the value of reflection and critical judgment in creative work;
- present and perform art publicly, with confidence, pride, and distinction;
- use artistic literacy as a natural enhancement to learning other subjects;
- understand how world cultures have been historically influenced and shaped by the arts; and
- understand the ways in which the arts contribute to contemporary life.

The arts — including spoken and written poetry and narrative along with dance, music, theatre, film, visual arts, and architecture — embody memorable and eloquent expressions of human ideas and feelings. Art that is worthy of attention expresses truths about human nature; it crosses frontiers of ethnicity, economic status, and historical tradition. In order to comprehend how artists express meaning, students must acquire literacy in the arts. The term "artistic literacy" means the ability to use and understand symbols and structures of dance, music, theatre, and visual arts. Artistic literacy thus complements linguistic literacy, which is the ability to use and understand language.

Writers combine thoughts in ways that are primarily discursive — words, phrases, sentences, and paragraphs chosen and arranged in a particular linear order. Visual artists, musicians, composers, choreographers, designers, dancers, and filmmakers, on the other hand, often think and act in non-discursive ways. They express perceptions and ideas through simultaneous combinations of shapes, colors, sounds, and movements for which there are no precise verbal equivalents.[2]

Arts education broadens students' thinking about ways of expression and communication, enabling them to create and perform, as well as respond to both historical and contemporary forms. Educators, therefore, should provide artistic experiences, cultural resources, and technologies that range from traditional harmonic scales of color and sound to the domain of cyberspace.

Students of the arts gain knowledge and self-critical awareness, often accompanied by cathartic pleasure. Like the gymnasium, performing and visual arts studios are places where emerging intuitive and intellectual skills can be physically tested. They are places in which students can reflect upon, play with, and remake in their own voices that which they hear, see, and feel in their lives. As they learn to communicate through the arts, students understand why people need more than words alone for eloquent expression.

Guiding Principles

Guiding Principle 1

An effective arts curriculum provides a sequential program of instruction in dance, music, theatre, and visual arts for all students beginning in preschool and continuing through high school.

"Use what talent you possess: the woods would be very silent if no birds sang, except those that sang best."

Henry Van Dyke

Every student can benefit from a sequential PreK–12 education in the arts. Every student deserves to learn about our common artistic heritage, and each has the capacity to add dances, stories, songs, plays, and images to the world. A sequential program of instruction in the arts provides experiences in creating, performing, and responding to students each year they are in school. Centered in the practice and history of the arts disciplines, a sequential program of arts instruction takes into account students' evolving needs and interests, builds on their prior experiences, provides a valuable means of creative expression and enjoyment, and enables insightful connections to be made with ideas from other disciplines.

The Massachusetts Education Reform Act of 1993 defined the arts as a component of the core curriculum, along with English language arts, foreign languages, history and social science, mathematics, and science and technology/engineering. However, the goal of establishing equitable access to sequential arts education has yet to be achieved. Issues that require visionary leadership include the provision of qualified staff; district wide sequential curriculum, instruction, and assessment; well-equipped facilities designed to meet program needs; and adequate instructional time and materials.

The writers of this Framework recommend that:

- preschools and elementary schools provide all students basic education in the four arts disciplines: dance, music, theatre, and visual arts;
- middle schools provide all students a choice of more advanced curriculum and instruction in at least two of the performing arts disciplines and in visual arts;
- high schools, including vocational-technical schools, provide all students a choice of courses that will enable them to communicate at a proficient level in at least one of the arts disciplines; to analyze competently works in the four arts disciplines; and to explore careers and opportunities for further education in the arts beyond high school; and
- adult basic education programs provide instruction about the arts as cultural heritage and as a source of potential careers.

Guiding Principles

Guiding Principle II

An effective arts curriculum emphasizes development of students' skills and understanding of creating, performing, and responding.

"We need a more generous conception of the sources of human understanding. The poet, the painter, the composer, the playwright, as well as the chemist, the botanist, the astronomer have something to teach us. Paying adequate attention to such forms of understanding in schools is the best way to make them a meaningful part of students' intellectual lives."

Elliott Eisner, "What Really Counts in Schools," 1991

Well-rounded education in the arts consists of experiences in three interrelated kinds of artistic activity: creating, performing, and responding. Students involved in these ways of learning gain knowledge about the arts, refine their perceptual and expressive skills, and exercise their powers of analysis in order to make and justify judgments about works of art. Students who are given such opportunities in school are better prepared to continue active engagement with the arts as adults.

Creating refers to generating original art. Students learn to use the symbolic languages, structures, and techniques of each discipline. With these skills they may express and communicate their own ideas and feelings when they draw, paint, or sculpt visual images, write dramatic works, or compose original pieces of music or dance. Students need opportunities in and out of school in which they can discover who they are as individuals, express their reactions to the world around them, tell their own stories, and show their own vision.

Performing refers to interpreting an artwork that already exists (such as a play, a song, or a music score) or improvising a new work. Here students apply skills in singing, reading music, playing instruments, directing, acting, or dancing. Performing before an audience adds a public dimension to dance, music, and theatre education; in the visual arts, exhibiting artwork outside the classroom plays a similar function.

Responding refers to analyzing and evaluating artistic expression. Students demonstrate their ability to respond with understanding when they describe, analyze, interpret, and evaluate their own artwork and the artwork of others. Critical response is an important dimension of studio and rehearsal discussion because it can lead to thoughtful revision and refinement.

Guiding Principles

GUIDING PRINCIPLE III

An effective arts curriculum promotes knowledge and understanding of the historical and cultural contexts of the arts.

"The search for roots and beginnings is really the quest for continuations. For how can human beings know where they are going unless they know where they have been?"

William Fleming, *Arts and Ideas,* 1980

This Framework emphasizes inquiry into the role played by the arts in history. Students need to learn about exemplary works of dance, music, theatre, the visual arts, and architecture from world cultures and discover why certain of them are considered "great." They also need to go beyond these individual examples to explore how and why art forms develop in specific cultural, historical, political, and environmental contexts, and to examine the dynamics of tradition and innovation in the histories of the arts.

Throughout their schooling, students should have opportunities to discuss criteria for making value judgments about works of art. At the middle and high school level, they can be introduced to examples of arts criticism as well as to aesthetic theories. Contemporary artists who shape our future cultural legacy are influenced by elements of the world around them, including the media, politics, economics, and popular culture. Similarly, students integrate their daily experiences and influences from their environment into their artwork. Educators can encourage students to respond to the world and develop their ideas by providing examples of how artists in other times and places have expressed their understandings of their surroundings and the human condition.

Appendix A, beginning on page 113, presents a reference list of significant works of art, styles, and artists from world and United States history.

Guiding Principle IV

An effective arts curriculum uses a variety of assessment methods to evaluate what students know and are able to do.

"Assessment is not so much a test as an episode of learning. ...(A) major, perhaps the primary reason for assessment is to teach students how to be rigorous critics of their own work."
Dennie Palmer Wolf, *Taking Full Measure: Rethinking Assessment through the Arts,* 1991

The Massachusetts Arts Curriculum Framework presents Learning Standards that define what students should know and be able to do in the arts. Each school district in the Commonwealth is encouraged to establish reliable, valid, and useful assessment practices in order to determine the extent to which their students achieve these standards.

A balanced approach to assessment is encouraged. Evidence relating to a student's achievement of standards should be gathered through use of a variety of formal and informal assessments including observations, traditional tests and quizzes, portfolios, projects, and student self-assessments. Since learning in the arts occurs over time, assessment should be thought of as a collection of evidence over time instead of a single event that happens only at the end of instruction.

Performance and portfolio assessments, which have recently been adopted by other disciplines, have traditionally been used in the arts. Merely completing a performance task such as a recital or assembling a portfolio, however, does not constitute an assessment of learning. Assessments must also employ the use of criteria based on the Learning Standards as well as valid and reliable scoring procedures. When scoring criteria are made explicit, assessment is more likely to result in the improvement of student learning.

Appendix B, beginning on page 135, presents further information on assessment in the arts. The examples accompanying each strand also highlight how the Standards may be used as assessment criteria.

Guiding Principles

GUIDING PRINCIPLE V

An effective arts curriculum provides opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources in the community.

"Science will...produce the data..., but never the full meaning. For perceiving real significance, we shall need...most of all the brains of poets (and) also those of artists, musicians, philosophers, historians, writers in general."

Lewis Thomas, Scientist

An important aspect of education reform is the search for ways to help students synthesize knowledge from multiple disciplines. Interdisciplinary teaching that includes the arts requires students and teachers to use their intellects and senses to explore relationships among ideas. This approach invites educators from a variety of disciplines to consider an integrated role for the arts in their classrooms and a collaborative role for arts educators in the overall design of curriculum, instruction, and assessment.

The role the arts can play in schools is further enhanced when schools cultivate partnerships with cultural resources within the community, such as museums, performing arts organizations, arts departments of colleges and universities, local artists, arts councils, and local businesses. Such collaborations can extend students' appreciation of the possibilities available to them for learning, recreation, and potential careers.

Appendix C, beginning on page 137, presents a review of research about learning and the arts. The Selected Resources Section, beginning on page 147, provides a list of selected performing arts organizations and museums in the Commonwealth.

The Content of the Arts: Strands and Standards

The STRANDS (The Arts Disciplines: Dance, Music, Theatre, and Visual Arts; and Connections: History, Criticism, and Links to other Disciplines) describe the overall content of teaching, learning, and assessment in the arts.

There are ten PreK–12 Standards for each discipline. They define what students should be able to know and be able to do as a result of their study of the arts, and are also applicable to adult basic education programs. The PreK–12 Standards are further articulated into Learning Standards that describe what students should know and be able to do by the end of various stages of their arts study.

PreK–4 Learning Standards describe what students should know and be able to do in the four arts disciplines by the end of grade 4. These first school years should encourage students' curiosity, allow them to explore dance, music, theatre, and visual arts, and to express their ideas and feelings through the arts. Students should also be introduced to reading and writing about the arts and artists as part of their arts, history and social science, and English language arts curricula.

Grades 5–8 Learning Standards describe what students should know and be able to do in the performing arts and in the visual arts by the end of grade 8. Sequential study should build on the PreK–4 program, enable students to acquire and refine skills and vocabulary in at least two of the performing arts and in the visual arts. Students should also continue to study the history of the arts in their arts and history and social science classes.

Grades 9–12, Basic Study Learning Standards describe what students should know and be able to do by the end of the equivalent of one full year's study of any one of the disciplines at the high school level.

Grades 9–12, Extended Study Learning Standards describe what students should know and be able to do in one arts discipline by the end of the equivalent of two to four full years' study at the high school level. A student contemplating application to a performing or visual arts or architecture program in a college or university should be able to demonstrate work at this level.

Using This Curriculum Framework to Design District Grade-by-Grade Curricula

Teachers of each arts discipline are responsible for incorporating ten standards into their curriculum. Standards 1–5 are discipline-specific, while standards 6–10 apply to all the arts disciplines. Used together, they represent opportunities for self-expression in creating and performing, and opportunities for critical response, reflection, and learning about cultural heritage. To allow for local decision-making, these standards are written for groups of grades. PreK–12 teachers and administrators in each district must decide which concepts will be introduced or refined at each grade level, and what materials, equipment, and resources will be used.

The Arts Disciplines Strand: Dance, Music, Theatre, and Visual Arts

This strand sets the expectation that students will acquire basic knowledge of how to perform and create in all of the arts, and will become proficient in at least one of the arts disciplines.

Learning By Doing

Students learn about the arts from the artist's perspective by active participation — they learn by doing. They come to understand the specific ways in which dancers, composers, musicians, visual artists, or actors think, solve problems, and make aesthetic choices. Massachusetts schools should educate students to think like artists, just as they teach students to think like writers, historians, scientists, or mathematicians.

Learning in, about, and through the arts can lead to a profound sense of understanding, joy, and accomplishment. It is important that students learn to express and understand ideas that are communicated in sounds, images, and movements, as well as in written or spoken words. Sequential education in any of the arts disciplines emphasizes imaginative and reflective thought, and provides an introduction to the ways that human beings express insights in cultures throughout the world.

The PreKindergarten and Early Elementary Years: Exploring the Arts

The goal of arts education from PreKindergarten to grade 4 is to develop and sustain the natural curiosity, expressiveness, and creativity that very young children often display. Arts education begins with a foundation that emphasizes exploration, experimentation, engagement of the senses, and discussion as paths to understanding.

Young children use the arts to explore sensation and recreate their memory of real and imagined events. They are trying to find out all they can about the expressive qualities inherent in different forms of communication. Through what they choose to dramatize, sing, or paint, children let others know what is important, trivial, appealing, or frightening in their lives. Because arts experiences allow children to play with ideas and concepts, students often express freely in their artwork ideas and understandings that do not emerge in other classroom work. Versatile teachers encourage many forms of expression and learn how to appreciate the messages children transmit through their artworks.

As they observe and document children's artistic responses, teachers become attuned to ways in which children demonstrate understanding. By the end of the fourth grade, teachers who have helped students assemble cumulative portfolios of selected work from each year of elementary school have a wealth of evidence about a child's profile of emerging artistic preferences and strengths.

The Late Elementary and Middle School Years: Identifying Artistic Interests

As children mature, they absorb the adult world's definitions of each of the arts as a distinct discipline that has a specialized body of knowledge. They are eager for mastery and often impatient with their own efforts. Resourceful teachers help students identify the art forms that interest them the most. Teachers and students then together can capitalize on those interests by pursuing projects that foster understanding of the essential skills and broad dimensions of a discipline.

The High School Years and Beyond: Developing Discipline and Communicating Original Ideas

Whatever their previous training or level of expertise in the arts, adolescents search for ways to communicate personal and original ideas. They are able to reflect on their progress, revise work to refine its expressive qualities and look inward to try to understand themselves better. High school students have the maturity to consider the role of the artist in society as both an innovator and a preserver of tradition and to make explicit the links between their own ideas and the ideas of generations of artists who have come before them. These students bring what they have learned in, about, and through the arts to their adult lives.

The Organization of This Strand

The Standards that follow are grouped by the four disciplines: dance, music, theatre, and visual arts. The arts disciplines have specific and separate skills and knowledge, but they are alike in their emphasis on the value of reflection, critique, practice, and revision as activities that lead to greater control over technique and media.

An important component of instruction in the arts is teaching the terminology of the discipline so that students can discuss works of art precisely. A selection of these key terms in each discipline is included. When they first appear in the Learning Standards they are in **boldface type**. Brief examples of classroom practice are printed in *italics* and accompany some of the Learning Standards. Learning Scenarios are more extensive examples of Standards-based arts curriculum, instruction, and assessment.

Dance

"Beginning with the first breath and ending with the last, humans move, and from the expressive urges of that movement, dance is born. If life is movement, then the art of that movement is dance."
Charles B. Fowler, *Dance as Education*

In every culture, dance uses movement to express and communicate myths, rituals, stories, beliefs, and information to others. Education in dance trains the student to use the body to convey meaning through the language of form, shape, rhythm, energy, space, and movement. Dance communicates in ways that are physical, visceral, affective, symbolic, and intellectual. Dance includes forms that are social and theatrical, sacred and secular, popular and esoteric, historical and contemporary: folk dance, ballet, modern dance, jazz, and tap.

The PreK–12 Standards for Dance in this Strand:

1. Movement Elements and Dance Skills. Students will identify and demonstrate movement elements and dance skills.
2. Choreography. Students will create movement compositions based on choreographic principles, processes, and forms.
3. Dance as Expression. Students will demonstrate an understanding of dance as a way to express and communicate meaning.
4. Performance in Dance. Students will rehearse and stage dance works.
5. Critical Response. Students will describe and analyze their own dances and the dances of others using appropriate dance vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand, beginning on page 91:

6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

The Arts Disciplines: Dance

PreK–12 STANDARD 1: Movement Elements and Dance Skills

Students will identify and demonstrate movement elements and dance skills.

Grade Level	Learning Standards
By the end of grade 4	Students will 1.1 Identify and demonstrate basic locomotor and non-locomotor movements 1.2 Develop strength, flexibility, balance, and neuromuscular coordination 1.3 Identify and demonstrate accuracy in moving to a musical beat and responding to changes in tempo 1.4 Demonstrate the ability to define and maintain personal space 1.5 Recognize and explore space, time, and force as three elements of movement and dance *For example, students explore changing shapes; moving at different levels, speeds, and directions; and changing dynamics such as strong/light, sudden/sustained, or direct/indirect.* 1.6 Demonstrate partner skills of copying, leading, following, and mirror imaging 1.7 Demonstrate ability to work in a group to learn and perform sequences of movement and simple dances 1.8 Demonstrate accuracy in memorizing and reproducing simple movement phrases and folk dances 1.9 Develop and value a positive body image
By the end of grade 8	Students will 1.10 Demonstrate understanding of alignment, articulation of body parts, initiation of movement, weight shift and balance, elevation and landing, and fall and recovery 1.11 Demonstrate ability to move to changing rhythms, melodies, and non-musical sounds 1.12 Explore increasingly complex combinations of locomotor and non-locomotor movements that emphasize the elements of space, time, and force 1.13 Demonstrate increasing accuracy in memorizing and reproducing more complex movement phrases from a variety of traditional and contemporary dances 1.14 Compare and contrast the movement styles of classical, theatrical, or traditional dance (such as ballet, modern, jazz, folk, and social dances) using appropriate dance vocabulary 1.15 Continue to develop a positive body image

PreK–12 STANDARD 1: Movement Elements and Dance Skills

Students will identify and demonstrate movement elements and dance skills.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 1.16 Demonstrate increased flexibility, strength, agility, coordination, articulation, and appropriate alignment in performing extended movement sequences. 1.17 Demonstrate rhythmic acuity in moving 1.18 Create and perform combinations in a broad dynamic range: solo, with a partner, and in an ensemble 1.19 Demonstrate projection and confidence while performing dance skills 1.20 Identify and demonstrate longer and more complex steps and patterns from at least two different dance styles/traditions 1.21 Maintain a positive body image
By the end of extended study in grades 9–12	Students will 1.22 Demonstrate a high level of consistency and reliability in performing technical skills 1.23 Perform technical skills with artistic expression, clarity, musicality, and stylistic nuance in a formal dance performance 1.24 Continue to maintain a positive body image

PreK–12 STANDARD 2: Choreography

Students will create movement compositions based on choreographic principles, processes, and forms.

Grade Level	Learning Standards
By the end of grade 4	Students will 2.1 Explore and invent movement, and improvise to solve movement problems 2.2 Create a dance phrase with a beginning, middle, and end; be able to repeat it, with or without music 2.3 Create a dance phrase and then vary it, making changes in space, time, and energy/force 2.4 Demonstrate the ability to work effectively alone, with a partner, and in an ensemble 2.5 Explore movement using a variety of available objects, properties (props), fabrics, and clothing pieces, etc.
By the end of grade 8	Students will 2.6 Use improvisation to generate movement for choreography 2.7 Create sequences and simple dances that demonstrate principles of unison, contrast, repetition, climax, abstraction, reordering, and chance 2.8 Demonstrate compositional forms in short choreographed phrases, using AB, ABA, theme-variations, canon, rondos, story-telling, and narration 2.9 Use scientific and/or mathematical concepts to create movement phrases 2.10 Demonstrate the following partner skills in creating contrasting and complementary shapes: taking and supporting weight, counter-tension, and counterbalance 2.11 Describe and analyze, orally and in writing, the choreographic structure of variety of dances, using appropriate dance vocabulary 2.12 Record dances and choreography using pictorial symbols or other forms of notation

PreK–12 STANDARD 2: Choreography

Students will create movement compositions based on choreographic principles, processes, and forms.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 2.13 Choreograph or improvise movement sequences and/or dances that incorporate a range of choreographic principles and choreographic structures 2.14 Demonstrate increased ability to work alone, with a partner, and in ensembles during the choreographic process
By the end of extended study in grades 9–12	Students will 2.15 Develop and present a choreographed or improvised dance that exhibits coherence and aesthetic unity 2.16 Describe accurately how a choreographer manipulated and developed the basic movement content in a dance 2.17 Choreograph dances using specialized dance software and other technologies

PreK–12 STANDARD 3: Dance as Expression

Students will demonstrate an understanding of dance as a way to express and communicate meaning.

Grade Level	Learning Standards
By the end of grade 4	Students will 3.1 Observe, explore, and discuss how movements can show feelings, images, thoughts, colors, sounds, and textures 3.2 Observe and discuss how dance performance is different from other forms of human movement used in sports, everyday gestures, or social dancing 3.3 Present dances or movement phrases; identify and describe movement choices and discuss varied responses to them 3.4 Present dances or movement phrases and discuss how movement choices convey meaning
By the end of grade 8	Students will 3.5 Demonstrate and articulate the difference between pantomime and gesture in dance; use gesture as a tool to enhance the expressive nature of movement 3.6 Observe and explain how different accompaniment (music, abstract sounds, spoken text, lighting, and costuming) can affect and /or contribute to the meaning of a dance 3.7 Perform a movement piece that communicates a topic of personal, social, or artistic significance and explain the movement choices 3.8 Perform dances confidently, communicating the intention of the choreographer and the style of the dance

PreK–12 STANDARD 3: Dance as Expression

Students will demonstrate an understanding of dance as a way to express and communicate meaning.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 3.9 Formulate and answer questions about how ideas are communicated through dance 3.10 Articulate how personal experience influences the interpretation of a dance 3.11 Create a dance or movement piece based on one gesture and abstract it in several different ways by, for example, varying the timing, shape, space, or energy 3.12 Create a dance that communicates a social, personal, cultural, or abstract theme 3.13 Attend performances of extended length and complexity, demonstrating appropriate audience protocol
By the end of extended study in grades 9–12	Students will 3.14 Demonstrate and articulate the ways in which the meaning of a dance is influenced by the application of different cultural and/or stylistic perspectives. 3.15 Compare and contrast how meaning is communicated in two of their own choreographic works 3.16 Interpret complex ideas through improvisation and choreographed phrases

PreK–12 STANDARD 4: Performance in Dance

Students will rehearse and stage dance works.

Grade Level	Learning Standards
By the end of grade 4	Students will 4.1 Describe the role of traditional and nontraditional dances and the circumstances and settings in which these dances would be performed 4.2 Create original dances or themes for movement improvisations, or learn traditional dances; rehearse, and demonstrate dances, making decisions about the performance space, audience location, entrances and exits, and costumes 4.3 Demonstrate the ability to work effectively with a group or leader
By the end of grade 8	Students will 4.4 Improvise dances that range from free-form to structured studies; realize the potential of improvisation as a tool for the enrichment of individual and group expression 4.5 Create or learn and perform a dance for invited guests or peers based on one of the following: a ritual from another culture; a traditional dance; work with a partner, group, or single choreographer. Identify and explain the circumstances and settings in which the dance would be performed 4.6 Demonstrate increased ability to work effectively alone, and to cooperate with a partner or in an ensemble 4.7 Understand the purpose of the rehearsal process in refining and revising work leading to a finished performance
By the end of basic study in grades 9–12	Students will 4.8 Use improvisation to generate movement for choreography using movement, properties (props), costumes, and/or scenic elements 4.9 Refine technique by rehearsing independently in a consistent, disciplined manner 4.10 Demonstrate increased ability to work effectively alone and cooperatively with a partner or a group 4.11 Create or learn a dance to be performed alone or with others; demonstrate patience and commitment during technical and dress rehearsals
By the end of extended study in grades 9–12	Students will 4.12 Direct a rehearsal and performance of their own or another choreographer's dance 4.13 Organize and implement a complete rehearsal/production schedule for a performance of dance works 4.14 Work with other technical and production staff to coordinate details for the presentation of a dance performance

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own dances and the dances of others using appropriate dance vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of grade 4	Students will 5.1 Observe dances from a variety of cultures and describe their movements *For example, students or adults demonstrate dances that are part of their cultural heritage, and students in the audience describe the movements.* 5.2 Explore, discover, and realize multiple solutions to a given movement problem. Reflect upon the uniqueness of each solution 5.3 Observe two dances and discuss how they are similar and different, considering use of theme, space, timing and rhythms, gestures and body language, properties (props), costumes, etc. 5.4 Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom, rehearsal, and performance settings
By the end of grade 8	Students will 5.5 Use appropriate dance terminology to describe and analyze their own work 5.6. Identify and discuss artistic challenges and successful outcomes encountered during the creative and rehearsal processes. Reflect upon the value of different solutions 5.7 Identify possible criteria for evaluating dance, such as skill of performers, originality of movement, visual and/or emotional impact, variety, contrast, and appropriateness of accompaniment 5.8 Understand the role of an audience for dance; discuss opinions about dances in a supportive and constructive way

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own dances and the dances of others using appropriate dance vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 5.9 Create a dance and revise it over time, articulating reasons for artistic decisions 5.10 Discuss and develop criteria for evaluating their own work and that of others 5.11 Formulate and answer one's own aesthetic questions, such as "What gives a particular dance its identity?" or "How much can one change a dance before it becomes another dance?" 5.12 Analyze dance for its content, originality, its success in communicating the choreographer's intentions, and the success of the dancers in performing the dance. Reflect upon and relate how personal experience can influence judgments in making such analyses
By the end of extended study in grades 9–12	Students will 5.13 Analyze the style of a choreographer, create a dance in that style, and compare and contrast that style with that of other choreographers, past and present 5.14 Compare elements and principles of choreography with elements and principles of other art forms 5.15 Analyze issues of gender, ethnicity, social/economic class, age, and physical conditions in relation to dance

Key Terms in Dance

AB
a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA
a three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

abstraction in dance
movement that is removed from a particular or representational context and manipulated through the elements of space, time, and force in order to create a new sequence or dance that retains the essence of the original movement.

aesthetic criteria
standards on which to make judgments about the artistic merit of a work.

agility
the ability to move in a quick and easy fashion.

alignment
the relationship of the skeleton to the line of gravity and base of support.

articulation of body parts
the distinct movements of one or more parts of the body as the rest of the body serves as support.

artistic expression
conception and execution in the expression of one of the artistic disciplines.

axial movement
any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as non-locomotor movement.

balance
a state of bodily equilibrium; the point where the sum of all the forces acting upon the body equals zero and the forces are in equilibrium.

canon
choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

chance
choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase.

Key Terms in Dance

choreographic principles
factors to be considered in the attainment of an aesthetically satisfying dance composition.

choreographic structure
the specific compositional forms in which movement is structured to create a dance.

choreography
the art of making dances; making a dance with a process that involves the understanding of choreographic principles, processes, and structure.

clarity
clear execution of a movement task.

climax
the "high point," or the point of culmination in a dance.

contrast
the introduction of a theme or pattern different in nature from the original, yet related to it, which, by means of its very opposition, highlights the former to result in a new strength of meaning.

counterbalance
any weight that acts to balance another weight; in dance, any limb moving in one direction must be given a counterweight.

countertension
a state of two opposing pulls as, for instance, in the body, the dominant up/down tension of vertical standing.

elevation
the body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

ensemble
the dynamic interaction and harmonious blending of the efforts of many artists involved in the dance activity.

entrances, exits
the places in of entry and exit for each dancer in a dance; refers to the physical space of the performing area and to the sequence of the dance itself.

fall and recovery
one of the principles of the dance technique developed by Doris Humphrey that refers to the body's response to gravity. According to Humphrey, "the giving in to and rebound from gravity is the very core of all movement. All life fluctuates between the resistance to and the yielding to gravity." (Humphrey, 1987, p. 106.)

Key Terms in Dance

flexibility
range of motion determined by a person's particular skeletal structure and muscular elasticity.

force
the instigator of movement, a push or pull.

form
the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, and the interrelationships of movements within the overall structure.

gesture
the movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

improvisation
movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Improvisation provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. It is instant and simultaneous choreography and performance.

locomotor and non-locomotor movements
locomotor implies movement in space and includes walking, running, skipping, hopping, galloping, sliding, leaping; non-locomotor implies movement in place and includes twisting, balancing, and extending. See also axial movement.

mirror imaging
a "follow the leader" exercise for two or more dancers in which one person initiates movement and the other (or others) attempts to imitate the leader simultaneously and exactly.

musicality
the attention and sensitivity to the musical elements of dance while creating or performing.

neuromuscular coordination
the neuromuscular system is the unit of the body which determines organized movement; neuro-muscular coordination is the efficient and appropriate response of muscle groups in the execution of an action or task.

pantomime
a situation in which the performer relies totally on gesture, facial expression, and movement, rather than speech, for enactment of material.

personal space
the "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

phrase
a brief sequence of related movements that has a sense of rhythmic completion.

positive body image
body image is the perception of one's body and may have no relation to what others see. A positive body image is an acceptance of one's body as it is with recognition of the possibilities of its capabilities and limitations.

projection
a confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

reordering
a choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

repetition
performing a movement theme, or a portion of it, a number of times for emphasis.

rhythmic acuity
the physical, auditory recognition of various complex time elements.

rondo
one principal theme, repeated at intervals, with contrasting episodes between the repetitions.

shape
the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.

space
the medium in which movement takes place; a defined area.

strength
the ability to exert tension against resistance. Dancers build strength at all the joint angles by doing exercises that require movement through the full range of motion.

stylistic nuance
the subtle or slight movements which identify the distinct characteristics of a particular performer, or the dances of a particular choreographer or period.

tempo
the rate of pulses or beats in music; the relative speed at which a dance phrase or composition is to be performed; pace.

unison
dance movement takes place at the same time in a group.

Dance, English Language Arts, and History: Sample Grade 6 Learning Scenario

Fanga, Charleston, Pavane

Standards:

Dance, Learning Standard 3.8
Connections, Learning Standards 6.4, 8.4, 8.5
English Language Arts, Learning Standard 24
History and Social Science, Learning Standard 3

Sample Assessment Criteria:

Students could be assessed on their ability to

- perform dances confidently, communicating the artistic intention of the choreographer and the style of the dance;
- identify American styles and genres of dance, describe their sources, trace their evolution, and cite well-known artists associated with these styles;
- identify and describe characteristic features of genres and styles from a variety of world cultures and cite well-known artists associated with these styles;
- describe how artistic production can shape and be influenced by the aesthetic preferences of a society;
- formulate open-ended research questions and devise appropriate ways to document and display the information they gather;
- understand ways of finding and testing evidence from societies leaving no written record; and
- recognize relationships between primary and secondary sources and the uses of each.

Summary:

Sixth graders learn to perform dances from around the world. For instance, they learn and perform Fanga, a Nigerian welcome dance, the Charleston, a dance once popular in the United States, and pre-ballet historical European court dances such as the Pavane. They discuss the similarities and differences of the dances and work in groups to research how the dances developed in their particular times and places.

Dance and English Language Arts: Sample Grade 11–12 Basic Study Learning Scenario

Twyla Tharp: A Critical Review

Standards:

Dance Learning Standards 5.10, 5.11, 5.12
English Language Arts, Learning Standard 23

Sample Assessment Criteria:

Students could be assessed on their ability to:

- analyze dance for its content, originality, its success in communicating the choreographer's intentions, and the success of the dancers in performing the dance;
- establish a set of aesthetic criteria and apply them in evaluating the work of others;
- formulate and answer their own aesthetic questions such as "What give a particular dance its identity?" or "How much can one change a dance before it becomes another dance?"; and
- use their own questions, notes, summaries, and outlines to integrate learning across academic disciplines.

Summary:

Prior to attending a live performance of Twyla Tharp's dances, students view tapes of her earlier performances, listen to interviews in which she discusses her work, and take notes about her choreography and observations. After attending the performance, students write reviews and make oral presentations that evaluate the current performance in the context of their knowledge of choreography and movement and their knowledge of Tharp's career.

Dance:
Sample Grade 9–12 Extended Study Learning Scenario

Choreography Technology

Standards:

Dance, Learning Standards 2.17, 5.13
Connections, Learning Standards 8.9, 9.9

Sample Assessment Criteria:

Students could be assessed on their ability to

- choreograph dances using specialized dance software and other technologies;
- analyze the style of a choreographer, create a dance in that style, and compare and contrast that style with that of other choreographers past and present;
- identify examples of innovation and tradition in the arts and explain work in relation to its historical and cultural contexts; and
- evaluate the effectiveness of the use of a particular technology to achieve an artistic effect.

Summary:

Students experiment with dance in cyberspace by using computer software that allows them to create movement phrases and sequences electronically, and display them as abstracted animated figures. They choreograph a study in symmetry and asymmetry for two figures, and learn how choreographer Merce Cunningham used similar technologies in his work.

After viewing the results of their experimental work, they discuss the advantages and disadvantages of using software to strengthen their choreographic skills.

Music

"Music has a tremendous value as an academic discipline. It contributes to the understanding of other subjects. In school there's a tremendous difference between learning and doing. With music, you do both."

Joan Schmidt, Board Member, National School Boards Association

Through music education students become fluent in the language of music as artistic, intellectual, and cultural expression. Performing, creating, and responding to music provide means for development and growth. Learning to read and notate music opens for students the limitless body of musical styles, forms, and repertoire, and allows them to see what they hear and hear what they see. Fluency in music brings understanding of contemporary and historical cultures, as well as self-knowledge. Music includes forms such as folk, popular, band and orchestral music, gospel music and oratorio, jazz, opera, and musical theatre.

The Standards for Music in this Strand:

1. Singing. Students will sing, alone and with others, a varied repertoire of music.
2. Reading and Notation. Students will read music written in standard notation.
3. Playing Instruments. Students will play instruments, alone and with others, to perform a varied repertoire of music.
4. Improvisation and Composition. Students will improvise, compose, and arrange music.
5. Critical Response. Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand, beginning on page 91:

6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

PreK–12 STANDARD 1: Singing

Students will sing, alone and with others, a varied repertoire of music.

Grade Level	Learning Standards
By the end of grade 4	Students will 1.1 Sing independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture 1.2 Sing expressively with appropriate dynamics, phrasing, and interpretation 1.3 Sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods 1.4 Sing ostinatos, partner songs, rounds and simple two-part songs, with and without accompaniment 1.5 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
By the end of grade 8	Students will 1.6 Sing independently with increased accuracy, expanded breath control, and extended vocal range 1.7 Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for choral ensemble), including some songs performed by memory* 1.8 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed, and using a variety of languages 1.9 Sing music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment
By the end of basic study in grades 9–12	Students will 1.10 Sing with expression and technical accuracy a large repertoire of vocal literature representing various genres, style, cultures, and historical periods, with a difficulty of 4, on a scale of 1 to 6, including works performed by memory* 1.11 Sing music written in four parts, with and without accompaniment 1.12 Demonstrate well-developed ensemble skills
By the end of extended study in grades 9–12	Students will 1.13 Sing with expression and technical accuracy a large and varied repertoire of vocal literature representing various genres, styles, cultures, and historical periods, with a level of difficulty of 5, on a scale of 1 to 6, including works performed by memory* 1.14 Sing music written in more than four parts 1.15 Sing in small ensembles with one student on a part

* For a definition of level of difficulty, see *Key Terms in Music,* page 51.

PreK–12 STANDARD 2: Reading and Notation

Students will read music written in standard notation.

Grade Level	Learning Standards
By the end of grade 4	Students will 2.1 Demonstrate and respond to: the beat, division of the beat, meter (2/4, 3/4, 4/4), and rhythmic notation, including half, quarter, eighth, and sixteenth notes and rests 2.2 Use a system (syllables, numbers, or letters) to read and sing at sight simple pitch notation in the treble clef 2.3 Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing 2.4 Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns performed by the teacher
By the end of grade 8	Students will 2.5 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and *alla breve* meter signatures 2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression 2.8 Use standard notation to record their own musical ideas and those of others 2.9 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a difficulty level of 2 on a scale of 1 to 6*
By the end of basic study in grades 9–12	Students will 2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used 2.11 Read and sing at sight moderately difficult melodies, all intervals and their inversions from unison through an octave, and triads and their inversions in arpeggiated form 2.12 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6*
By the end of extended study in grades 9–12	Students will 2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs 2.14 Read and sing at sight difficult melodies, all intervals, and seventh chords and their inversions in arpeggiated form 2.15 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6*

* For a definition of level of difficulty, see *Key Terms in Music,* page 51.

PreK–12 STANDARD 3: Playing Instruments

Students will play instruments, alone and with others, to perform a varied repertoire of music.

Grade Level	Learning Standards
By the end of grade 4	Students will 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture 3.2 Play expressively with appropriate dynamics, phrasing and articulation, and interpretation 3.3 Play from memory and written notation a varied repertoire representing genres and styles from diverse cultures and historical periods 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor 3.6 Perform independent instrumental parts while other students sing or play contrasting parts
By the end of grade 8	Students will 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique 3.8 Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument, a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for instrumental ensemble)* 3.9 Perform music representing diverse historical periods, genres, and cultures, with expression appropriate for the work being performed 3.10 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

* For a definition of level of difficulty, see *Key Terms in Music,* page 51.

PreK–12 STANDARD 3: Playing Instruments

Students will play instruments, alone and with others, to perform a varied repertoire of music.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 3.11 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods, with a level of difficulty of 4, on a scale of 1 to 6* 3.12 Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills 3.13 Perform in small ensembles with one student on a part
By the end of extended study in grades 9–12	Students will 3.14 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6*

* For a definition of level of difficulty, see *Key Terms in Music,* page 51.

PreK–12 STANDARD 4: Improvisation and Composition

Students will improvise, compose, and arrange music.

Grade Level	Learning Standards
By the end of grade 4	Students will 4.1 Improvise "answers" in the same style to given rhythmic and melodic phrases 4.2 Improvise and compose simple rhythmic and melodic ostinato accompaniments 4.3 Improvise and compose simple rhythmic variations and simple melodic embellishments on familiar melodies 4.4 Improvise and compose short vocal and instrumental melodies, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds (such as clapping), and sounds produced by electronic means 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines
By the end of grade 8	Students will 4.6 Improvise and compose simple harmonic accompaniments 4.7 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys 4.8 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality 4.9 Compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve unity and variety, tension and release, and balance 4.10 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging
By the end of basic study in grades 9–12	Students will 4.11 Improvise stylistically appropriate harmonizing parts 4.12 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, and minor tonalities 4.13 Improvise original melodies over given chord progressions consistent in style, meter, and tonality 4.14 Compose music in several distinct styles using the elements of music for expressive effect 4.15 Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of sound sources

PreK–12 STANDARD 4: Improvisation and Composition

Students will improvise, compose, and arrange music.

Grade Level	Learning Standards
By the end of extended study in grades 9–12	Students will 4.16 Improvise stylistically appropriate harmonizing parts in a variety of styles 4.17 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, minor, and modal tonalities 4.18 Improvise original melodies in a variety of styles, over given chord progressions consistent in style, meter, and tonality 4.19 Compose and arrange music, demonstrating imagination and technical skill in applying the principles of composition 4.20 Demonstrate an understanding of choral and instrumental scoring in composition

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of grade 4	Students will 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form 5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances 5.4 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices 5.5 Respond through purposeful movement to selected prominent music characteristics or to specific music occurrences while singing or listening to music 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings
By the end of grade 8	Students will 5.7 Analyze the uses of elements in aural examples representing diverse genres and cultures 5.8 Describe specific music occurrences in a given aural example, using appropriate terminology 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music 5.10 Interpret more complex music through movement 5.11 Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 5.12 Demonstrate an understanding of how musical elements interact to create expressiveness in music 5.13 Demonstrate knowledge of the technical vocabulary of music 5.14 Listen to performances of extended length and complexity with proper attention and audience protocol
By the end of extended study in grades 9–12	Students will 5.15 Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive 5.16 Demonstrate the ability to perceive, remember, and describe in detail significant occurrences in a given aural example 5.17 Compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre, or style

Key Terms in Music

accompaniment
a part performed with the main part for richer effect.

arpeggio, arpeggiated form
the production of tones in a chord in succession rather than simultaneously.

articulation
in performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

beat
the unit of rhythm; rhythmic pulse felt in most music.

cadence
a group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

chord
a combination of three or more tones sounding in a harmony.

clef, bass and treble
a symbol written at the beginning of a musical staff to indicate the pitch of the notes.

compose
to create original music by organizing sound, usually written down for others to perform.

consonance
two or more sounds that are perceived to have stability; in harmony, consonant intervals are those that are treated as stable and do not require resolution to another set of intervals.

dissonance
an interval or a chord that sounds unstable and pulls toward a consonance (an inactive, or "restful," combination of sounds).

dynamics
the effect of varying degrees of loudness and softness in the performance of music.

elements of music
pitch, rhythm, harmony, dynamics, phrasing, style, interpretation, and appropriate variations in dynamics and tempo.

form
the overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variation, sonata-allegro) and the interrelationships of music events within the overall structure.

harmony/harmonic
the simultaneous sounding of two or more tones; structure in terms of treatment of chords.

Key Terms in Music

homophonic texture
a melodic line supported by a harmonic accompaniment that has a similar rhythm to the melody.

improvise
to compose, or simultaneously compose and perform.

interval
the difference in pitch between two notes.

level of difficulty
for purposes of these standards, there are six levels of difficulty:

Level 1 – very easy; easy keys, meters, and rhythms; limited ranges.
Level 2 – easy; may include changes of tempo, key, and meter; modest ranges.
Level 3 – moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.
Level 4 – moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
Level 5 – difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements
Level 6 – very difficult; suitable for musically mature students of exceptional competence.

(Adapted with permission from *NYSSMA Manual,* Edition XXIII, published by the New York State School Music Association)

major, major tonality
tonally, a key that is based on a major scale. A scale that contains this step pattern: whole, whole, half, whole, whole, whole, half, or using the solfa tones of *do re mi fa so la ti do.*

melody
rhythmic arrangement of tones in sequence to express a musical idea.

meter
the basic pattern of beats in successive measures, usually expressed in time signature.

minor, minor tonality
tonally, a key that is based on a minor scale. A scale that contains this step pattern; whole, half, whole, whole, half, whole, whole, or using the solfa tones of *la ti do re mi fa so la.* This is known as the natural minor or aeolian mode.

mode, modal scales
types of seven-note scale systems, originally formulated c. 1000 for classifying different forms of Gregorian chant. The nomenclature originates from ancient Greece. Most of these modal scales are found in all genres of music, including folk, jazz, classical, and popular music.

monophonic texture
music having a single melody without accompaniment.

Key Terms in Music

notation
system by which music is written.

ostinato
a short rhythmic or melodic pattern that is persistently repeated.

pentatonic scale
a scale of five notes; one in which the tones are arranged like a major scale with the fourth and seventh tones omitted.

phrase
a melodic idea that acts as a complete thought, something like a sentence, consisting of two or more motives.

pitch and register
pitch refers to the highness or lowness of a tone, and register the pitch location of a group of tones. If the group of tones consists of all high sounds, they are in a high register. If the group of tones consists of all low sounds, they are in a low register.

polyphonic texture
two or more independent melody lines sounding together.

rhythm
treatment of time in music.

scale
an arrangement of pitches from lower to higher according to a specific pattern of intervals or steps.

score
musical composition written in notation.

tempo
the speed of the beat in music.

timbre
the character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

tonality
the harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from c. 1600 onward.

Music:
Sample Grades PreK–4 Learning Scenario

Singing Alone and with Others

Standards: Music, Learning Standards 1.1, 1.2, 1.3

Sample Assessment Criteria: Students could be assessed on their ability to

- sing independently maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture;
- sing expressively with appropriate dynamics, phrasing, and interpretation; and
- sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods.

Summary: It is important that young students learn to sing songs that are within their vocal range. Students in Kindergarten to second grade memorize and initially chant nursery rhymes and sing folk songs and singing games within the octave of middle C to C1. In third and fourth grade, students gradually expand their range to F1. Through emphasis of tone matching activities, regular singing, and use of a light and clear vocal production, every child learns how to sing well. As students memorize and learn to sing ballads, they learn how to express the richness of the text using dynamics, articulation, and phrasing. They also learn and sing songs from ethnic, jazz, and classical traditions that the teacher has chosen to complement their study of history and social science.

Music:
Sample Grades 5–8 Learning Scenario

The Blues

Standards:

Music: Learning Standards 4.6, 4.7, 4.8, 4.9.

Sample Assessment Criteria:

Students could be assessed on their ability to

- improvise and compose simple harmonic accompaniments;
- improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys;
- improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality; and
- compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve: unity and variety; tension and release; and balance.

Summary:

Students begin experimenting with basic I-IV-V (V7) I progressions, such as in the blues progression, to accompany both instrumental and vocal melodies in general music, band, orchestra, or chorus.

Then students compose a melody to a poem or text, trying to complement the mood and style of the text. Their composition should have recognizable form, and be written using standardized musical notation.

Music:
Sample Grade 9–12 Basic Study Learning Scenario

Playing in Ensembles

Standards: Music, Learning Standards 3.11, 3.12, 3.13

Sample Assessment Criteria: Students could be assessed on their ability to

- perform with expression and technical accuracy, a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods, with a level of difficulty of 4 on a scale of 1 to 6*;
- perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills; and
- perform in small ensemble with one student on a part.

Summary: Members of a high school band develop a repertoire of classical, jazz, popular, folk, and contemporary works. Under the direction of their teacher/conductor and advanced musicians, players practice individually and in small instrumental groups, and rehearse in a large group. In rehearsals, the conductor elicits individual and group feedback about how to improve the level of accuracy and the quality of expression.

Student instrumental players are assessed according to their individual ability to read and play music accurately and expressively, their ability to improve their playing through rehearsal and reflection, and their ability to play as a member of an ensemble.

*For a definition of levels of difficulty, see Key Terms in Music, page 51.

Music:
Sample Grades 9–12 Extended Study Learning Scenario

Reading, Singing, and Conducting

Standards: Music, Learning Standards 2.12, 2.13, 5.15, 5.16, 5.17

Sample Assessment Criteria: Students could be assessed on their ability to

- read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs;
- read and sing at sight: difficult melodies, all intervals, seventh chords and their inversions in arpeggiated form;
- analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive;
- perceive, remember, and describe in detail significant occurrences in a given aural example; and
- compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre, or style.

Summary: Students at an advanced level of music study assume responsibility for choosing and studying the score of a composition, rehearsing an ensemble of peers, and eventually conducting the piece in live performance. As part of their assignment, they lead class discussions about the works that they have chosen for performance, assisting students in articulating their perceptions of music.

Theatre

"I have received countless letters testifying to the power of art to enhance and even change lives. . . . If our children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated neighborhoods, there can be no greater empowerment than to dare to speak from the heart — and then discover that one is not alone in one's feelings."

Rita Dove, United States Poet Laureate

Theatre is an art form concerned with the representation of people in time and space, their actions, and the consequences of their actions. Theatre education expands the ability to understand others and communicate through language and action, and provides a unique opportunity for integrating the arts, linking dance, music, and visual arts elements in performance and production. Theatre includes acting, improvisation, storytelling, mime, playmaking and playwriting, directing, management, design and technical theatre, and related arts such as puppetry, film, and video.

The Standards for Theatre in this Strand:

1. Acting. Students will develop acting skills to portray characters who interact in improvised and scripted scenes.
2. Reading and Writing Scripts. Students will read, analyze, and write dramatic material.
3. Directing. Students will rehearse and stage dramatic works.
4. Technical Theatre. Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.
5. Critical Response. Students will describe and analyze their own theatrical work and the work of others using appropriate theatre vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand, beginning on page 91:

6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

PreK–12 STANDARD 1: Acting

Students will develop acting skills to portray characters who interact in improvised and scripted scenes.

Grade Level	Learning Standards
By the end of grade 4	Students will 1.1 Read, listen to, and tell stories from a variety of cultures, genres, and styles 1.2 Imagine and clearly describe characters, their relationships, setting, conflict, and plot from a variety of appropriate literature 1.3 Pretend to be someone else, creating a character based on stories or through improvisation, using properties (props), costumes, and imagery 1.4 Create characters through physical movement, gesture, sound and/or speech, and facial expression 1.5 Learn lines, observe, listen, and respond in character to other actors 1.6 Demonstrate the ability to work effectively alone and cooperatively with a partner or in an ensemble
By the end of grade 8	Students will 1.7 Create and sustain a believable character throughout a scripted or improvised scene 1.8 Make and justify choices on the selection and use of properties and costumes to support character dimensions 1.9 Use physical acting skills such as body alignment, control of isolated body parts, and rhythms to develop characterizations that suggest artistic choices 1.10 Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices 1.11 Motivate character behavior by using recall of emotional experience as well as observation of the external world 1.12 Describe and analyze, in written and oral form, characters' wants, needs, objectives, and personality characteristics 1.13 In rehearsal and performance situations, perform as a productive and responsible member of an acting ensemble (i.e., demonstrate personal responsibility and commitment to a collaborative process)

PreK–12 STANDARD 1: Acting

Students will develop acting skills to portray characters who interact in improvised and scripted scenes.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 1.14 Create complex and believable characters through the integration of physical, vocal, and emotional choices 1.15 Demonstrate an understanding of a dramatic work by developing a character analysis 1.16 Perform in a variety of scenes and/or plays for invited audiences 1.17 Demonstrate an increased ability to work effectively alone and collaboratively with a partner or in an ensemble
By the end of extended study in grades 9–12	Students will 1.18 Apply appropriate acting techniques and styles in performances of plays from a variety of dramatic genres and historical periods 1.19 Demonstrate a high level of consistency and believability in portraying characters on stage in formal dramatic productions 1.20 Demonstrate sensitivity to audience response

PreK–12 STANDARD 2: Reading and Writing Scripts

Students will read, analyze, and write dramatic material.

Grade Level	Learning Standards
By the end of grade 4	Students will 2.1 Identify what drama is and how it happens 2.2 Read plays and stories and identify characters, setting, and action 2.3 Develop dramatic dialogue for characters from a folktale told in prose 2.4 Create a scene or play with a beginning, middle, and end based on an original idea, a story, or other forms of literature (fiction, nonfiction, poetry) 2.5 Plan, improvise, and write or record simple dramas that include the "five w's": who, what, where, when, and why
By the end of grade 8	Students will 2.6 Identify literary characteristics of the dramatic script, including elements of dramatic structure, conventions, and format used in writing material for the stage; identify forms such as comedy and tragedy 2.7 Read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict 2.8 Improvise characters, dialogue, and actions that focus on the development and resolution of dramatic conflicts 2.9 Drawing on personal experience or research, write a monologue for an invented, literary, or historical character 2.10 Using the correct form and structure, write a series of dramatic scenes
By the end of basic study in grades 9–12	Students will 2.11 Read plays from a variety of genres and styles; compare and contrast the structure of plays to the structures of other forms of literature 2.12 Demonstrate an understanding of the playwright as a collaborating artist who works with the director, actors, designers, and technicians 2.13 Using the correct form and structure, collaboratively write an original script or a dramatic adaptation of a literary work
By the end of extended study in grades 9–12	Students will 2.14 Using the correct form and structure, independently write a one-act play that includes fully developed characters, believable dialogue, and logical plot development

PreK–12 STANDARD 3: Directing

Students will rehearse and stage dramatic works.

Grade Level	Learning Standards
By the end of grade 4	Students will 3.1 In creating and rehearsing informal classroom dramatizations, experiment with and make decisions about the visual configuration of the acting space (e.g., actors' exits, entrances, placement of set pieces, and the location of the audience)
By the end of grade 8	Students will 3.2 Read plays from a variety of cultures and historical periods, describe their themes, interpret their characters' intentions and motivations, and determine their staging requirements 3.3 Recognize and describe the distinct roles and responsibilities of the director, actors, stage manager, set and costume designers, and others involved in presenting a theatrical performance 3.4 Identify and use appropriate vocabulary to describe kinds of stage spaces (e.g., proscenium, thrust, arena), stage directions, areas of the stage (e.g., upstage, downstage, stage right, stage left) and basic blocking techniques 3.5 Demonstrate an understanding of the purpose of the rehearsal process as a means of refining and revising work leading to a finished performance 3.6 Rehearse and perform a variety of dramatic works for peers or invited audiences
By the end of basic study in grades 9–12	Students will 3.7 Select a scene from original or scripted material, conduct research on the historical period, genre, playwright, and other relevant information, determine casting, staging, and technical requirements, and articulate the rationale for all artistic choices 3.8 Stage informal presentations for a variety of audiences
By the end of extended study in grades 9–12	Students will 3.9 Direct a one-act play for a public audience, and: • write a director's concept statement for the interpretation of the work;. • develop a plan for the audition/casting process; • create and implement a complete rehearsal/production schedule; • prepare a director's prompt book to record blocking and other notations; • maintain a journal of approaches to coaching actors and solving artistic problems; and • work collaboratively with technical and production staff to coordinate all production details

PreK–12 STANDARD 4: Technical Theatre

Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.

Grade Level	Learning Standards
By the end of grade 4	Students will 4.1 Collect, make, or borrow materials that could be used for scenery, properties (props), costumes, sound effects, and lighting for informal classroom presentations 4.2 Visualize environments and arrange the physical playing space to communicate mood, time, and locale
By the end of grade 8	4.3 Recognize and understand the roles and responsibilities of various technical personnel in creating and producing a theatrical performance 4.4 Read and analyze a play for its technical requirements, identifying points in the script that require the addition of a technical element 4.5 As a member of a production crew, select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character 4.6 Draw renderings, floor plans, and/or build models of sets for a dramatic work and explain choices in using visual elements (line, shape/form, texture, color, space), and visual principles (unity, variety, harmony, balance, rhythm) 4.7 Create a sound environment, composed, live, or recorded, for a dramatic work and explain how the aural elements meet the requirements of and enhance the overall effect of the text 4.8 Demonstrate an understanding of the relationships among scenery, properties, lighting, sound, costumes, and make-up in creating a unified theatrical effect for a dramatic work 4.9 Describe characteristics of theatre technology and equipment based on a tour of a high school or professional theatre 4.10 Show appropriate respect for the safety and maintenance of the work space, tools, and equipment

PreK–12 STANDARD 4: Technical Theatre

Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 4.11 Participate as a member of a technical crew or a management team for a mainstage production 4.12 Conduct research to inform the design of sets, costumes, sound, and lighting for a dramatic production. *For example, students select a play from a particular historical period, genre, or style and conduct research using reference materials such as books, periodicals, museum collections, and the Internet to find appropriate examples of hairstyles, furnishings, decorative accessories, and clothing.* 4.13 Demonstrate an understanding of the interrelationship between the technical aspects of production and the on-stage performers 4.14 Apply technical knowledge of safety procedures and practices in the theatre environment
By the end of basic study in grades 9–12	Students will 4.15 Lead a technical crew in a mainstage production 4.16 Create and implement a major design element for a mainstage production (scenics, lighting, sound, costume, and /or makeup) 4.17 Assume responsibility for the coordination of all aspects of a production by stage managing a theatrical event 4.17 Apply technical knowledge of safety procedures and practices in the use of theatre equipment, tools, and raw materials

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own theatrical work and the work of others using appropriate theatre vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of grade 4	Students will 5.1 Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom presentations, rehearsals, and live performance settings 5.2 Identify and describe the visual, aural, oral, and kinetic details of classroom dramatizations and dramatic performances 5.3 Articulate reasons for particular emotional responses to and personal preferences about classroom dramatizations and dramatic performances 5.4 Analyze and describe strengths and weakness of their own work (grades 3 and 4 only) 5.5 Give and accept constructive and supportive feedback
By the end of grade 8	Students will 5.5 Continue to develop and refine audience behavior skills when attending informal and formal live performances 5.7 Articulate and justify possible criteria for critiquing classroom dramatizations and dramatic performances 5.8 Identify and discuss artistic challenges and successful outcomes encountered during the creative and rehearsal process 5.9 Use appropriate theatre terminology to describe and analyze the strengths and weaknesses of their own or the group's work 5.10 Give, accept, and use constructive criticism that identifies the specific steps needed to revise and refine their own or the group's work 5. 11 Use a variety of assessment tools such as journals, rehearsal notes, video/audio tapes, rubrics, self, peer, and teacher evaluations to revise and refine their own or the group's work

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own theatrical work and the work of others using appropriate theatre vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 5.12 Attend live performances of extended length and complexity, demonstrating an understanding of the protocols of audience behavior appropriate to the style of the performance 5.13 Use group-generated criteria to assess their own work and the work of others 5.14 Demonstrate objectivity in assessing their personal abilities and creative endeavors 5.15 Demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism 5.16 Devise specific methods for documenting and assessing one's own artistic development throughout participation in a theatre project
By the end of extended study in grades 9–12	Students will 5.17 Document and reflect on their own work created over several years and identify successful approaches that could be applied in the development of future work 5.18 Research the ways in which other artists have used self-reflection to document and refine their work 5.19 Identify and describe, orally and in writing, the influence of other artists on the development of their own artistic work.

Key Terms in Theatre

acting ensemble
the harmonious blending of the efforts of the many artists involved in a dramatic activity or theatrical production.

antagonist
the main opponent of the protagonist.

blocking (floor plan)
a way to organize the action onstage. A rehearsal device to clarify script, character, and stage picture by arranging floor patterns and performers' spatial relationship to each other and the set. Usually designated by the director. Performers follow blocking in performance.

body alignment
the relationship of the skeleton to the line of gravity and the base of support.

casting
the selection of actors or performers.

character
a person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

characterization
the process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.

character dimensions
physical aspects (e.g., sex, age, external traits), social aspects (e.g., occupation, family), and psychological aspects (e.g., attitudes, motivation, values).

climax
the point from which the major conflict can go no further without bringing about resolution; the highest point of dramatic tension.

comedy
a drama of light and amusing character, typically with a happy ending.

conflict
tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.

crisis
a decisive moment or turning point in the dramatic action.

diction
choice and use of words in speech or writing; the degree of clarity of enunciation or distinctness of speech.

Key Terms in Theatre

drama
a composition in verse or prose intended to portray a character, or tell a story through action and dialogue, and designed for theatrical performance.

dramatic elements
six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

exposition
information provided by dialogue rather than through dramatic action; necessary for an understanding of time, place, plot, character, and theme.

five w's
who refers to roles and characterizations; *what* refers to dramatic action; *where* refers to setting, locale, environment; *when* refers to time of day, year; *why* refers to motivation.

formal dramatic productions
dramatic activity designed for presentation with the focus on final production and the audience reception.

genre
a method of categorizing play scripts. The major genres include tragedy, comedy, melodrama, and farce.

gesture
the movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

imagery
a term for any expression, reference, or allusion that appeals to the senses, such as colors, sounds, odors, or visual description. Also, the collective term for images or a pattern of images in a literary work.

improvisation
the spontaneous use of movement and speech to create a character or object in a particular situation. An intuitive and immediate response rather than behavior that is rehearsed.

inflection
an alteration in pitch or tone of the voice.

informal production
the exploration of all aspects of a dramatic work (such as visual, oral, and aural) in a setting where experimentation is emphasized — similar to classroom dramatizations with classmates and teachers as the usual audience.

lighting
the illumination of the stage or playing area by means of artificial light.

Key Terms in Theatre

makeup
cosmetics used to change the appearance of the face and other exposed surfaces of the body in order to emphasize characteristics appropriate to a role.

performance
the imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment, from play to rock concert, solo presentation to ensemble collaboration.

playmaking/playwriting
playmaking is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end, and that employ the general form and some elements of theatre. *Playwriting* is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene and to put it into written form so that others may interpret it for the stage.

playwright
one who writes plays; dramatist.

plot
the story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end, and entails a problem, complications, and a solution.

properties (props)
objects used on stage such as furniture, utensils, ornaments, and personal possessions.

proscenium
a theatre in which the audience sits on one side, facing towards the stage. Usually the action is viewed through an opening or frame (the proscenium arch), which separates the acting area from the audience space. In a thrust configuration, the stage extends into the audience space. In an arena theatre, the audience sits around the stage.

protagonist
the principal character who carries the main thought of the play.

rehearsal
repeated practice in preparation for a public performance.

resolution
the final unfolding of the solution to the complications in the plot of a play.

rising action
term used in discussion of a play structure to designate the complications of the plot leading to the crisis or turning point; normally, Acts II and III in a five-act play.

Key Terms in Theatre

role
the characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predicable and one-dimensional than character portrayal.

scenes
the subdivision of an act in a play, identified by place and time.

script
the written dialogue, description, and directions provided by the playwright.

setting
the time and place of a scene or play.

sound effects or environment
actual or simulated sounds used to create an aural atmosphere.

stage directions
description or direction that indicates actors' movements or stage business; locations on a stage from the actors' position: center stage, stage right, stage left, upstage (toward or at the back of the stage), downstage (toward or at the front of the stage).

stage manager
the head of the production staff who, once the play opens, takes charge of the stage, the actors, and the crews.

technical theatre
design and creation of sets, lighting, sound, properties, and costumes/makeup.

tragedy
plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist, often a person of high rank, is brought about by an inability to overcome a character flaw or some event beyond human control, such as fate or the will of the gods.

Theatre and English Language Arts: Sample Grade 4 Learning Scenario

Shaping Characters with Language

Standards:

Theatre, Learning Standards 1.2, 1.3, 1.4, 1.5, 2.1, 2.4, 2.5
English Language Arts, Learning Standard 17

Sample Assessment Criteria:

Students could be assessed on their ability to

- imagine and clearly describe characters, their relationships, setting, conflict, and plot from a variety of appropriate literature;
- pretend to be someone else, creating a character based on stories or through improvisation, using properties (props), costumes, and imagery;
- create characters through physical movement, gesture, sound and/or speech, and facial expression;
- learn lines, observe, listen, and respond in character to other actors;
- identify what drama is and how it happens;
- create a scene or play with a beginning, middle, and end based on an original idea, a story, or other forms of literature;
- plan, improvise, and write or record simple dramas that include the five w's: *who, what, where, when, why;* and
- interpret the meaning of different selections of literary works and nonfiction, noting how different uses of language shape the reader's expectations of how to read and interpret texts.

Summary:

Students interpret the meaning of selected passages from literature such as C. S. Lewis' *The Lion, the Witch, and the Wardrobe,* Frances Temple's *Grab Hands and Run,* or *A Jar of Dreams* by Yoshiko Uchida. After having read the whole book, students work in small groups to identify how the use of language might shape the audience's perceptions and interpretations of characters.

Each group then selects a scene and writes a script addressing the following elements of drama:

- choices about characters, their relationships, and their environments;
- choices about the use of language;
- choices about conveying a sense of time and place using sets, costumes, properties, and lighting.

Students plan, rehearse, and perform their scenes in the classroom.

Theatre and Visual Arts: Sample Grades 9–12 Basic Study Learning Scenario

Shakespearean Characters

Standards:

Theatre, Learning Standards 1.14, 4.12, 5.15
Visual Arts, Learning Standards 2.13, 2.15

Sample Assessment Criteria:

Students could be assessed on their ability to

- conduct research to inform the design of sets, costumes, sound, and lighting for a theatrical production;
- use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others;
- create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, a sense of space, or a mood;
- create complex and believable characters through the integration of physical, vocal, and emotional choices; and
- receive and act upon coaching, feedback, and constructive criticism.

Summary:

After they have read Shakespeare's *Romeo and Juliet,* students use a variety of Internet and print resources and museum collections to research the historical and social context of Shakespeare's time in preparation for designing a costume for one of the characters. They also research the work of professional theatrical costume designers, including how they present preliminary sketches and finished designs to directors, other members of the technical crew, and actors.

Costumes are rendered in full color, with attention given to the appropriateness of the forms, colors, lines, and textures in the costumes for the characters. While they are working on their costume designs, students select and memorize 20–30 sequential lines that are central to understanding the character for whom they have designed a costume. Finally, each student presents and explains his or her choices for the costume design. This is a prelude to, and frames, the performance of the lines they have memorized. After all students have presented and performed, they discuss feedback from their teacher and peers.

Theatre, English Language Arts, and History: Sample Grades 9–12 Extended Study Learning Scenario

Historical Understanding and Theatre

Standards:

Theatre Learning Standards 1.18, 2.14, 4.17
English Language Arts, Learning Standard 24
History and Social Science, Learning Standard 2

Sample Assessment Criteria:

Students could be assessed on their ability to

- use the correct form and structure to write a one-act play that includes fully developed characters, believable dialogue, and logical plot development;
- apply appropriate acting techniques and styles in performances of plays from a variety of dramatic genres and historical periods;
- assume responsibility for the coordination of all aspects of a production by stage managing a theatrical event;
- formulate their own open-ended questions to explore a topic of interest, design and carry out their research, and evaluate the quality of each research paper in term of the adequacy of its questions, materials, approach, and documentation of sources; and
- understand the use of historical events as warnings to us, and the dangers of regarding them as lessons to copy as we confront our own problems.

Summary:

Students view the memorial sculptures for the Vietnam War, Korean War, and World War II in Washington, DC. After this visit, they engage in a discussion about war. "Why do people fight wars?" "What is courage?" "What are the human costs of war?" "How do survivors feel when the war is over?" Each student researches an aspect of one war of the 20th century and uses this research as the basis for a script for a scene. Research could include conducting interviews, reading historical documents or literary works, or analyzing period music, photographs, and films. Students write, rehearse, and stage a performance of an original play based on their collective research. After the performance students reflect on their own work and respond to audience feedback.

(adapted from Dan Nukala's article, "Tears at the Wall," *Phi Delta Kappan, March 1999, 500–502.)*

Visual Arts

When asked, "Why paint a flower so big?," Georgia O'Keeffe explained, "So that people will be surprised into taking the time to look."

— from *Hands and Minds: the Art and Writing of Young People in 20th Century America*

Visual arts education inspires students to perceive and shape the visual, spatial, and aesthetic characteristics of the world around them. Using a variety of ways to explore, learn, and communicate, students develop their capacity for imaginative and reflective thinking. The field includes the traditional "fine arts" of drawing, painting, photography, printmaking, and sculpture; the design fields including industrial, ceramic, textile, furniture, and graphic design; and architecture, landscape design and urban, regional, and rural planning. Visual arts is a continuously evolving field that also explores technologies such as film, holography, video, and other electronic forms of image-making.

The Learning Standards for the Visual Arts are:

1. Media, Materials, and Techniques. Students will demonstrate knowledge of the media, materials, and techniques unique to the visual arts.
2. Elements and Principles of Design. Students will demonstrate knowledge of the elements and principles of design.
3. Observation, Abstraction, Invention, and Expression. Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
4. Drafting, Revising, and Exhibiting. Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
5. Critical Response. Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand, beginning on page 91:

6. Purposes of the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

The Arts Disciplines: Visual Arts

PreK–12 STANDARD 1: Methods, Materials, and Techniques

Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

Grade Level	Learning Standards
By the end of grade 4	Students will 1.1 Use a variety of materials and media, *for example, crayons, chalk, paint, clay, various kinds of papers, textiles, and yarns,* and understand how to use them to produce different visual effects 1.2 Create artwork in a variety of two-dimensional (2D) and three-dimensional (3D) media, *for example: 2D – drawing, painting, collage, printmaking, weaving; 3D – plastic (malleable) materials such as clay and paper, wood, or found objects for* ***assemblage*** *and construction* 1.3 Learn and use appropriate vocabulary related to methods, materials, and techniques 1.4 Learn to take care of materials and tools and to use them safely
By the end of grade 8	Students will 1.5 Expand the repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium, *such as: 2D – transparent and opaque media, wet, dry, stippled, blended, wash effects; relief printmaking effects; 3D – mobile and stabile forms, carved, molded, and constructed forms* 1.6 Create artwork that demonstrates an awareness of the range and purpose of tools *such as pens, brushes, markers, cameras, tools and equipment for* ***printmaking*** *and* ***sculpture,*** *and computers* 1.7 Use the appropriate vocabulary related to the methods, materials, and techniques students have learned and used in grades PreK–8 1.8 Maintain the workspace, materials, and tools responsibly and safely

PreK–12 STANDARD 1: Methods, Materials, and Techniques

Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 1.9 Demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools 1.10 Use electronic technology for reference and for creating original work 1.11 Explore a single subject through a series of works, varying the medium or technique *For example, a student makes a drawing, woodcut, and painting of a still life, landscape, or figure.* 1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials, and tools
By the end of extended study in grades 9–12	Students will 1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects *For example, students select a medium for its expressive qualities or structural properties.* 1.14 Demonstrate a mastery of tools and techniques in one medium 1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials, and tools; identify potential health hazards associated with materials and techniques, and possible substitutes for hazardous materials

PreK–12 STANDARD 2: Elements and Principles of Design

Students will demonstrate knowledge of the elements and principles of design.

Grade Level	Learning Standards
By the end of grade 4	Students will 2.1 For color, explore and experiment with the use of color in dry and wet media Identify primary and secondary colors and gradations of black, white and gray in the environment and artwork Explore how color can convey mood and emotion *For example, students mix light and dark values of colors or predict the results of overlapping and blending primary colors.* 2.2 For line, explore the use of line in 2D and 3D works Identify a wide variety of types of lines in the environment and in artwork *For example, students take a walk around the school and note jagged, straight, curved, thick, and thin lines.* 2.3 For texture, explore the use of textures in 2D and 3D works Identify a wide variety of types of textures, *for example, smooth, rough, and bumpy,* in the environment and in artwork Create representations of textures in drawings, paintings, rubbings, or relief 2.4 For shape and form, explore the use of shapes and forms in 2D and 3D works Identify simple shapes of different sizes, *for example, circles, squares, triangles,* and forms, *for example, spheres, cones, cubes,* in the environment and in artwork 2.5 For pattern and symmetry, explore the use of patterns and symmetrical shapes in 2D and 3D works Identify patterns and symmetrical forms and shapes in the environment and artwork. Explain and demonstrate ways in which patterns and symmetrical shapes may be made *For example, a student folds and cuts paper to achieve symmetry, or makes printed patterns.* 2.6 For space and composition, explore composition by creating artwork with a center of interest, repetition, and/or balance Demonstrate an understanding of foreground, middle ground, and background Define and identify occurrences of balance, rhythm, repetition, variety, and emphasis

PreK–12 STANDARD 2: Elements and Principles of Design

Students will demonstrate knowledge of the elements and principles of design.

Grade Level	Learning Standards
By the end of grade 8	Students will 2.7 For color, use and be able to identify hues, values, intermediate shades, tints, tones, complementary, analogous, and monochromatic colors Demonstrate awareness of color by painting objective studies from life and free-form abstractions that employ relative properties of color 2.8 For line, use and be able to identify various types of line, *for example in* ***contour drawings,*** *calligraphy, freehand studies from observation, memory, and imagination, and schematic studies* 2.9 For texture, use and be able to differentiate between surface texture and the illusion of texture (visual texture) 2.10 For shape, form, and pattern, use and be able to identify an expanding and increasingly sophisticated array of shapes and forms, such as organic, geometric, positive and negative, or varieties of symmetry Create complex patterns, *for example, reversed shapes and tesselation* 2.11 For space and composition, create unified 2D and 3D compositions that demonstrate an understanding of balance, repetition, rhythm, scale, proportion, unity, harmony, and emphasis. Create 2D compositions that give the illusion of 3D space and volume

PreK–12 STANDARD 2: Elements and Principles of Design

Students will demonstrate knowledge of the elements and principles of design.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 2.12 Apply knowledge of color theory to a project focusing on the use of complementary colors. Be able to use values of colors in wet and dry media to create the illusion of 3D form on a 2D surface 2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others *Examples include: line as edge treatment and in patterns; color temperature, mass and volume as functions of color, size, perspective; negative space; visual and surface textures.* 2.14 Review systems of visualizing information and depicting space and volume, *for example, scale and vanishing point, linear, atmospheric, and isometric perspective;* and create works using these systems 2.15 Create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, a sense of space, or a mood
By the end of extended study in grades 9–12	Students will 2.16 Create artwork that demonstrates a purposeful use of the elements and principles of design to convey meaning and emotion 2. 17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style

PreK–12 STANDARD 3: Observation, Abstraction, Invention, and Expression

Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

Grade Level	Learning Standards
By the end of grade 4	Students will 3.1 Create 2D and 3D artwork from direct observation *For example, students draw a still life of flowers or fruit, action studies of their classmates in sports poses, or sketches of the class pet having a snack or a nap.* 3.2 Create 2D and 3D expressive artwork that explores abstraction *For example, a student simplifies an image by making decisions about essential colors, lines, or textures.* 3.3 Create 2D and 3D artwork from memory or imagination to tell a story or embody an idea or fantasy *For example, students draw members of a family from memory; illustrate a character in a folktale or play; build a clay model of an ideal place to play; or make images that convey ideas such as friendship.*
By the end of grade 8	Students will 3.4 Create 2D and 3D representational artwork from direct observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail 3.5 Create symbolic artwork by substituting symbols for objects, relationships, or ideas 3.6 Create artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and/or conveys ideas and emotions *For example, students create works that convey paired concepts such as conflict and cooperation, happiness and grief, or excitement and repose.* 3.7 Create artwork that shows knowledge of the ways in which architects, craftsmen, and designers develop abstract symbols by simplifying elements of the environment

PreK–12 STANDARD 3: Observation, Abstraction, Invention, and Expression

Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 3.8 Create representational 2D artwork from direct observation and from memory that convincingly portrays 3D space and the objects and people within that space 3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations *For example, students make images that represent abstract concepts such as respect for human rights, empathy, solitude, community, justice, or injustice.* 3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas
By the end of basic study in grades 9–12	Students will 3.11 Demonstrate the ability to portray emotions and personality through the rendering of physical characteristics in 2D and 3D work *For example, a student creates an expressive, yet recognizable, portrait or self-portrait in drawing, painting, sculpture, printmaking, film, photography, or computer graphics.* 3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas *For example, students create visual metaphors for topics such as memories of childhood, feelings about growing up, or hopes for the future.*

PreK–12 STANDARD 4: Drafting, Revising, and Exhibiting

Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

Grade Level	Learning Standards
By the end of grade 4	Students will 4.1 Select a work or works created during the year and discuss them with a parent, classmate, or teacher, explaining how the work was made, and why it was chosen for discussion *For example, a first grader chooses a painting and tells how she mixed the colors, and talks about the decisions she made.* 4.2 Select works for exhibition and work as a group to create a display 4.3 As a class, develop and use criteria for informal classroom discussions about art
By the end of grade 8	4.4 Produce work that shows an understanding of the concept of craftsmanship 4.5 Demonstrate the ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects 4.6 Demonstrate the ability to articulate criteria for artistic work, describe personal style, assess and reflect on work orally and in writing, and to revise work based on criteria developed in the classroom 4.7 Maintain a portfolio of sketches and finished work 4.8 Create and prepare artwork for group or individual public exhibitions

PreK–12 STANDARD 4: Drafting, Revising, and Exhibiting

Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

Grade Level	Learning Standards
By the end of basic study in grades 9–12	Students will 4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings • *Conceptualize:* plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; • *Organize:* choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; • *Complete:* prepare work for presentation or exhibition 4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment 4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time 4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices
By the end of basic study in grades 9–12	Students will 4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each medium 4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles 4.15 Demonstrate the ability to draw from other disciplines in the creation of a body of work 4.16 Organize and present an exhibit of a body of their own work to others

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Grade Level	Learning Standards
By the end of grade 4	Students will 5.1 In the course of making and viewing art, learn ways of discussing it, such as by making a list of all of the images seen in an artwork (visual inventory); and identifying kinds of color, line, texture, shapes, and forms in the work 5.2 Classify artworks into general categories, such as painting, printmaking, collage, sculpture, pottery, textiles, architecture, photography, and film 5.3 Describe similarities and differences in works, and present personal responses to the subject matter, materials, techniques, and use of design elements in artworks 5.4 (Grades 3 and 4) Explain strengths and weaknesses in their own work, and share comments constructively and supportively within the group
By the end of grade 8	Students will 5.5 Demonstrate the ability to recognize and describe the visual, spatial, and tactile characteristics of their own work and that of others 5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism 5.7 Demonstrate a fundamental awareness of architectural styles and the ways that these have influenced painting and sculpture
By the end of basic study in grades 9–12	Students will 5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary 5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form 5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work
By the end of extended study in grades 9–12	Students will 5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor 5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art

Key Terms in Visual Arts

abstraction
art that is non-representational, or that converts forms observed in reality to patterns that are read by the viewer as independent relationships.

assemblage
the use of three-dimensional found objects combined to make art; see collage.

collage
a technique first used by Cubists such as Picasso and Braque to build two-dimensional images from fragments of printed paper and cloth incorporated into painting.

colors, primary, secondary, complementary; chroma, hue, value, gradation
one conventional way of arranging color to show relationships is as a circle or wheel that presents the primary colors (those from which all other colors are derived — red, yellow, blue), and their combinations (the secondary colors orange, green, violet). Colors that fall opposite one another are complementary (red/green, yellow/violet, blue/orange). Chroma and hue refer to the degree of saturation, or vividness of a color, ranging from pure primary color to colors muted by mixture with their complements, black, or white. Value refers to the lightness or darkness of a color, or to gradations of black, greys, and white.

composition
in visual arts, the combination and arrangement of shape, form, color, line, texture, and space so that they seem satisfactory to the artist.

contour drawing
the line that defines the outline of a form; by varying the thickness and character of line, an artist can suggest volume and weight.

elements and principles of visual arts
elements are generally considered to be line, color, shape or form, texture, space, and value; principles are generally considered to be unity, variety, harmony, balance, rhythm, and emphasis.

foreground, middle ground, background
layers of implied space or planes in the picture space of a two-dimensional work. The foreground is closest to the viewer, then the middle ground, and, most distant, the background.

media and techniques
the materials and procedures used in making art, such as drawing/painting materials, sculptural materials such as clay, wood, or stone; and procedures such as modeling, carving, or construction; printmaking materials and techniques such as relief printing, etching, or lithography; electronic media and techniques such as filmmaking or computer-generated imagery.

perspective
a method of representing the illusion of volume in three-dimensional objects and depth of space on a two-dimensional surface. Techniques include:

atmospheric perspective: The use of gradations of color, overlapping, and relative degrees of detail to suggest an impression of depth in space

linear perspective: The use of real or suggested lines that converge on a vanishing point or points on the horizon or at eye level, and link receding planes as they do so, to suggest depth in space.

isometric perspective or projection: The use of lines to represent an object in which the lines parallel to edges are drawn in their true length and do not converge; sometimes used in architectural or mechanical drawing to convey the actual dimensions of an object.

pattern
a decorative arrangement of shapes that repeats in a predictable way.

printmaking
techniques of art that are designed to create reproducible images: etching, engraving, woodblock and other relief printing, lithography, serigraphy (silkscreen).

proportion
the ratio between the respective parts of a work and its whole. A canon of proportion is a mathematical formula establishing ideal proportions of the human body, as seen in ancient Egyptian and Greek sculpture and reinterpreted in the Renaissance by Leonardo da Vinci.

representational art
art that seeks to portray things seen in the visible world; sometimes called figurative art.

schematic layouts
sketches or diagrams of works made for projecting the appearance of a final work.

sculpture
any work carried out in three dimensions, as opposed to drawing, painting, flat collage, and printmaking, which are usually two-dimensional. Relief sculpture refers to compositions in which parts project from a flat surface.

style
a manner of expression characteristic of an individual, national, or cultural group, genre, or historic period. Several key terms spanning all arts disciplines, and most often applied to Western art forms, include:

Folk: forms of arts that are linked to the social life and traditions of specific communities. Participation is not restricted to the professional artist.

Classical: in Western art, forms that conform to Greek and Roman models, or highly developed and refined styles of any culture; those which aspire to an emotional and physical equilibrium, and which are rationally, rather than intuitively constructed. Classical forms have developed all over the world.

Romantic: in Europe and America, 18th–19th century forms that express the individual's right to expression and imagination.

Modern: forms that broke with romantic and classical traditions in the late 19th and early 20th centuries and which established new approaches to creating and performing based on ideas and technologies that looked toward the future; forms are sometimes called *avant-garde,* or before their time.

Postmodern: forms that emerged in the 1970s, primarily in the United States and Europe. As a reaction to modernism, artists — and particularly architects — returned to borrowing from the classical tradition, often using allusions ironically.

symbol
something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance.

symmetry
natural or manmade forms that are balanced around a line or a point; bilateral symmetry (forms like leaves or the human body); radial symmetry (forms like snowflakes or composite flowers).

texture, surface texture, visual texture
the nature of a surface of a painting, sculpture, or building: rough, smooth, patterned. Visual texture refers to the illusion of texture created on a flat surface through line or brush stroke.

two-dimensional (2D), three-dimensional (3D)
the physical characteristics of artwork that are either carried out primarily on a flat surface (2D, most drawing, painting, printmaking) or that have depth, width, height, and volume (3D, most sculpture).

values and gradations of colors or greys
see color.

Visual Arts:
Sample Grades PreK–4 Learning Scenario

Observation, Memory, and Imagination

Standards: Visual Arts: Learning Standards 1.1, 1.2, 1.3, 3.1, 3.3, 5.3

Sample Assessment Criteria: Students could be assessed on their ability to

- use a variety of materials, media, and techniques and understand how to use them to produce visual effects;
- create artwork in a variety of two-dimensional (2D) and three-dimensional (3D) media;
- learn and use appropriate vocabulary related to methods and materials;
- create artwork from direct observation;
- create artwork from memory or imagination to tell a story or embody an idea or fantasy; and
- describe similarities and differences in works, and present personal responses to the subject matter, materials, techniques, and use of design elements in artworks.

Summary: Working outdoors on a warm day in early spring, primary grade students make drawings with white chalk on black paper of trees whose leaves have not yet unfurled. They observe and draw how the branches grow from the trunk, the twigs from branches, and the buds from the twigs. In the classroom, students use these chalk studies as a reference for paintings of trees.

After painting, the teacher leads a discussion in which students compare the differences in using chalk and paint. Children explain how chalk smudges, or paint drips and flows; they talk about what they do to control each medium, and about how they clean up tools, desks or easels, and hands after using each medium. Each child decides which medium he or she prefers to use for a larger project. Students choose either multicolored chalk or paint, and make an image of the tree with imagined leaves and blossoms.

When the students have finished their paintings or chalk drawings, they discuss them as a class. The teacher shows them how artists in other times and places have depicted trees. They examine works such as ancient Egyptian paintings, paintings by Bauhaus artist Paul Klee, Rajput painting from India, and folk art paper cuttings from Poland, and discuss their similarities and differences.

Visual Arts and English Language Arts: Sample Grades 5–8 Learning Scenario

Public Sculpture

Standards:

Visual Arts: Learning Standards 4.4, 4.5, 4.6, 4.8, 6.3
English Language Arts, Learning Standard 21

Sample Assessment Criteria:

Students could be assessed on their ability to

- produce work that shows an understanding of the concept of craftsmanship;
- describe preliminary concepts verbally; visualize concepts in clear schematic layouts; and organize and complete projects;
- articulate criteria for artistic work, assess and reflect on work orally and in writing, and revise work based on criteria developed in the classroom;
- create and prepare work for group or individual public exhibitions;
- interpret the meanings of artistic works by explaining how the subject matter and form reflect the events, ideas, religions, and customs of people living at a particular time in history; and
- select and use appropriate genres of writing and styles of speaking to achieve different rhetorical effects.

Summary:

In preparation for working with an artist to design a sculpture for their school, seventh graders study public sculpture. They view sculptures in places such as the Boston Public Garden, the subway, or city and town squares, and visit outdoor sculpture installations such as those at the DeCordova Museum in Lincoln, the Worcester Art Museum, or at Chesterwood near Stockbridge, the house museum of Daniel Chester French, the sculptor of the Lincoln Memorial in Washington. With their teacher and museum educators the children learn about the history of public sculpture and its several purposes, such as serving as a memorial, patriotic symbol, decoration, and/or expression of the artist's ideas.

After they have done their research, and also talked with sculptors about the financial and technical resources needed for making and installing large-scale sculpture, they make sketches and scale models of sculptures. They decide on three models that they believe would be the most appropriate for the school site, and make a presentation to the school council and faculty explaining the kind of sculpture they recommend, and why it would be a worthy addition to the school environment.

Visual Arts:
Sample Grades 9–12 Basic Study Learning Scenario

Multiple Forms of Perspective

Standards:

Visual Arts: Learning Standards 2.13, 2.15, 5.8, 5.9, 5.10

Sample Assessment Criteria:

Students could be assessed on their ability to

- use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others;
- create artwork that demonstrates an understanding of the elements and principles of design in establishing a point of view, a sense of space, or a mood;
- demonstrate the ability to compare and contrast two or more works of art orally and in writing, using appropriate vocabulary;
- use published sources, either traditional and electronic, to research a body of work or an artist, and present findings in written or oral form; and
- critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work.

Summary:

How do artists represent three-dimensional space on a two-dimensional surface? Students learn about the principles of linear and atmospheric perspective developed by European Renaissance painters and apply them to observational drawings of buildings, interior architectural spaces, and landscapes. Next, they investigate other ways of showing space, for instance in Chinese painting, aboriginal Australian painting, or Cubist painting and collage. Students make new interpretations of their original drawings, using one of these approaches.

For their final painting project, students select a style or approach that they wish to pursue and paint an image that exploits the possibilities of that style. As part of their assessment, students write text for an exhibition of their works, and install the exhibition in a school library, hallway display case, or other public space.

Visual Arts:
Sample Grades 9–12 Extended Study Learning Scenario

The Many Faces of Portraiture

Standards:

Visual Arts, Learning Standards 1.13, 3.11, 4.14, 5.11.

Sample Assessment Criteria:

Students could be assessed on their ability to

- make reasonable choices of materials and techniques to achieve desired effects in a specific project;
- portray emotions and personality through the rendering of physical characteristics;
- see and demonstrate their own style and discriminate within the context of historical and contemporary styles; and
- analyze a body of work, explaining its meaning, and demonstrating an understanding of symbolism and visual metaphor.

Summary:

Students look at portraits executed in a variety of styles, across historical and contemporary periods. They create three portraits of the same person (or three self-portraits), using a variety of materials, media. Here is their assignment for the project:

- Through direct observation, create an original portrait that *literally* captures the likeness (physical characteristics) of a particular person.
- Create an abstract portrait of the same person capturing his or her emotions, energy, and/or personality.
- Invent original symbolism that employs visual metaphor to convey the idea of "portrait" specific to this person.

Students exhibit their three portraits and make an oral presentation about them, describing the choices they made, and the challenges they encountered in creating each kind of portrait.

Connections Strand

History, Criticism, and Links to Other Disciplines

This strand sets the expectation that students will learn about their artistic heritage. They will investigate the historical and cultural contexts of the arts, learn about the arts in their communities, and use their knowledge of the arts in the study of other disciplines.

The history, criticism, and philosophy of the arts are taught most effectively at the PreK–12 level when they are integrated with studio work and performance. For example, when instrumental students learn to play a composition, they should also learn about the life and times of its composer. Effective arts curricula also make use of community resources, and incorporate live performances, the viewing of original works of art in museum collections, and on-site examination of works of architecture and public sculpture. Teaching students about the history of the arts should be a shared responsibility. The elementary classroom teacher and the secondary history teacher will find many opportunities to introduce works of arts when studying world and United States cultures. At all levels, topics in the arts and lives of artists can be subjects students choose for independent reports and classroom presentations.

Since this strand deals with all the arts, for the sake of brevity the word "artist" is used below to signify people who create and/or perform at a high level in the fields of dance, music, theatre, visual arts, and architecture.

The Standards for the Connections Strand are:

6. Purposes and Meanings in the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
7. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
8. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
9. Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
10. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

In addition, there are relevant Standards in the English Language Arts and History and Social Science Curriculum Frameworks that should be integrated into the study of the arts.

English Language Arts Curriculum Framework:

19. Students will write compositions with a clear focus, logically related ideas to develop it, and adequate detail.

23. Students will use self-generated questions, note-taking, summarizing, précis writing, and outlining to enhance learning when reading or writing.

24. Students will use open-ended research questions, different sources of information, and appropriate research methods to gather information for their research projects.

History and Social Science Curriculum Framework:

1. Chronology and Cause. Students will understand the chronological order of historical events and recognize the complexity of historical cause and effect, including the interaction of forces from different spheres of human activity, the importance of ideas, and of individual choices, actions, and character.

2. Historical Understanding. Students will understand the meaning, implications, and import of historical events, while recognizing the contingency and unpredictability of history — how events could have taken other directions — by studying past ideas as they were thought, and past events as they were lived, by people of the time.

3. Research, Evidence, and Point of View. Students will acquire the ability to frame questions that can be answered by historical study and research; to collect, evaluate, and employ information from primary and secondary sources, and to apply it in oral and written presentations. They will understand many kinds and uses of evidence; and by comparing historical narratives, they will differentiate historical fact from historical interpretation and from fiction.

5. Interdisciplinary Learning: Religion, Ethics, Philosophy, and Literature in History. Students will describe and explain fundamental tenets of major world religions; basic ideals of ethics, including justice, consideration for others, and respect for human rights; differing conceptions of human nature; and influences over time of religion, ethics, and ideas of human nature in the arts, political and economic theories and ideologies, societal norms, education of the public, and the conduct of individual lives.

The Content of Arts History and Criticism: Selecting Works

Teachers of the arts at any level are keenly aware of the limited amount of time they have with their students, thus it is important that they avoid spending class time learning about works that are only of passing interest. In choosing works of art for study, or for students to memorize and perform, teachers should emphasize the following:

- works that are historically or culturally significant because they embody a particular style, or represent an important "turning point" in the history of the discipline;
- works of aesthetic significance that display imaginative skill and whose formal elements and content are highly unified;
- works whose themes provoke thinking and insights into universal human emotions and dilemmas, and explore the complexity of the human condition; and
- performances or works that display a high degree of technical virtuosity and craftsmanship from a variety of cultures and historical periods.

Appendix A, beginning on page 113, presents a reference list of suggested important works, artists, and styles teachers should explore as they present the history of the arts.

Organizing Instruction

There are a variety of ways to organize instruction. Seven of the most common approaches are described below.

1. Organizing Art History Chronologically to Align with History and Social Science

   As students study history, they should become familiar with significant artists and works of art from the periods and cultures they are studying; likewise, as they study the arts, they should deepen their understanding of history and cultures. Teachers will, of course, have to make choices about which artists to emphasize, and how deeply to pursue topics.

   Teachers of the arts can take advantage of students' knowledge of history by choosing works of art for discussion that come from the historical periods that their students have studied in history and social science. The Massachusetts History and Social Science Curriculum Framework recommends the following scope and sequence:

   - PreK–4: Introductory study of world and United States history, prehistory to the present
   - Grades 5–8: World history to 700 AD, United States history to c. 1880
   - Grades 9–10: World history, c. 500 AD to the present
   - Grades 11–12: United States history, c. 1870 to the present, and electives.

2. Complementing the Study of Arts History and Criticism with Study of Literature in English or Foreign Languages

   Students' understanding of the arts in a given period is often enhanced when they also study examples of literature of the period. This is sometimes called a "humanities" approach, often used in team-taught high school courses that examine topics such as the Renaissance, the Romantic Period, or modernism. This way of teaching leads students to explore the dynamic interplay of literary ideas and ideas expressed through the performing and visual arts. Teachers planning such courses or teaching units should consult the Massachusetts Curriculum Framework for English Language Arts, particularly the Literature Strand and Appendices A and B of selected suggested authors; and the Curriculum Framework for Foreign Languages, particularly the Cultures and Comparisons Strands.

3. Studying the Works of Individual Artists

   Students studying the life work of a particular composer, choreographer, dancer, playwright, actor, visual artist, or architect learn how the artist develops his or her distinctive individual style over time. By examining earlier and later works of prolific artists such as Martha Graham, Amadeus Mozart, Scott Joplin, Henrik Ibsen, Eugene O'Neill, Mary Cassatt, Pablo Picasso, Faith Ringgold, or Frank Lloyd Wright, one can learn about the evolution of their thinking and their individual contributions to the performing and visual arts of their times. By reading examples of criticism written in different periods, students can compare contemporaneous perceptions of the artist's work with later estimations of its significance.

4. Investigating Genres or Arts Elements and Principles

   Arts teachers may wish to build units that focus on genres (such as portraiture or folk dance) or the manipulation of arts elements and principles (such color or rhythm) and select works for comparison from several historical periods or cultures, including the present. This approach mirrors the formalist approach to criticism, and can be very useful in teaching students to be attentive listeners and observers. When using this approach, teachers should also help students develop an actual or mental timeline of the works they choose to discuss.

5. Studying the Different Approaches of Arts History, Criticism, and Aesthetics

   There are many approaches to thinking about the arts, and teachers may want to teach how these approaches differ. Historians of the arts research the forms of the arts that existed in other times and places, or document the arts as they are being created today. Their work entails adding objective knowledge to the story of what humans have created or performed, and is informed by findings of historians (including historians of literature), archaeologists, and anthropologists. The work of the art critic is more subjective than that of the historian. He or she describes works, gives interpretations of them, and makes judgments about them based on knowledge of the individual work and other works in the domain. Other writers explore the philosophy of the arts, or aesthetics, dealing with issues such as defining art, and explaining its significance.

6. Making Connections across the Curriculum

Teaching an interdisciplinary curriculum involves collaboration among faculty and the community. Teachers and students might explore topics such as:

- visual, oral, aural, and kinetic elements of the four arts disciplines;
- characteristics common to the process of creating art works in each discipline;
- interpretations of a theme or concept, such as harmony or compassion, through each of the four arts disciplines;
- the ways in which the content of other disciplines is interrelated with the arts; including languages and literacy, scientific principles, mathematical reasoning, and geographical, cultural, and historical knowledge; and
- the ways in which concepts from other core disciplines may be expressed through the arts.

7. Making Connections across the Community

Massachusetts is home to many artists and a wealth of cultural institutions whose purpose is to preserve the heritage of the arts and stimulate the creation of new works. Teachers and students can enrich their understanding of arts and cultural resources in their communities and state by:

- arranging for professional visual artists and performers to work with students in school residencies;
- investigating permanent collections, temporary exhibitions, and programming of visual arts museums, galleries, and historical societies;
- researching the history of a community's architecture and city/town planning;
- attending public rehearsals and performances of performing arts organizations; and
- acquiring information about opportunities for further study and careers in the arts in higher education and business.

Connections

PreK–12 STANDARD 6: Purposes and Meanings in the Arts

Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate, interpret their meanings.

GRADESPAN	LEARNING STANDARDS
By the end of grade 4	Students will 6.1 When viewing or listening to examples of visual arts, architecture, music, dance, storytelling, and theatre, ask and answer questions such as, *"What is the artist trying to say?" "Who made this, and why?" "How does this work make me feel?"* 6.2 Investigate uses and meanings of examples of the arts in children's daily lives, homes, and communities *For example, children learn and teach other children songs in languages other than English; interview parents and community members about dances, songs, images, and stories that are part of their family and cultural heritage.*
By the end of grade 8	Students will 6.3 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history *For example, at the Museum of Fine Arts in Boston, students view John Singleton Copley's portrait of Paul Revere and examples of Revere's silverware. What do these works reveal about attitudes toward artistry in 18th century America?* 6.4 Describe how artistic production can shape and be influenced by the aesthetic preferences of a society
By the end of basic study in grades 9–12	Students will 6.5 Interpret the meanings of artistic works based on evidence from artists' biographies, autobiographies, or videotaped or written interviews *For example, students read about how composer Aaron Copland and choreographer Martha Graham collaborated on the ballet,* Appalachian Spring, *and report on their sources of inspiration for the music and choreography.* 6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns *For example, students listen for similarities and differences in work songs from various cultures.*

PreK–12 STANDARD 6: Purposes and Meanings in the Arts

Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.

Grade Level	Learning Standards
By the end of extended study in grades 9–12	Students will 6.7 Compare examples of works in one arts domain (dance, music, theatre, visual arts, or architecture) from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events 6.8 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events

Connections

PreK–12 STANDARD 7: Roles of Artists in Communities

Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

GRADESPAN	LEARNING STANDARDS
By the end of grade 4	Students will 7.1 Investigate how artists create their work; read about, view films about, or interview artists such as choreographers, dancers, composers, singers, instrumentalists, actors, storytellers, playwrights, illustrators, painters, sculptors, craftspeople, or architects *For example, teachers invite an illustrator of children's books to school to show how she creates her illustrations.*
By the end of grade 8	Students will 7.2 Describe the roles of artists in specific cultures and periods, and compare similarities and differences in these roles, considering aspects such as: • the conditions under which artists created, performed, and/or exhibited work and the status of artists; • the sources of support for the arts; and • the ways, such as apprenticeship or training, in which students learned the skills and knowledge that qualified them to produce or perform artistic work *For example, students investigate how aspiring musicians learned playing and singing techniques in 19th century New England.* 7.3 Identify and describe careers in at least one art form 7.4 Describe the function of cultural organizations and arts institutions such as museums, symphonies, repertory theatres, dance companies, and historical preservation organizations
By the end of basic study in grades 9–12	Students will 7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media 7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements 7.7 Describe the roles of individual patrons, cultural organizations, and governments in commissioning and collecting works and presenting performances *For example, students find out who serves on the community's cultural council, and how grants are awarded to artists and educators for programs in schools.*

PreK–12 STANDARD 7: Roles of Artists in Communities

Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

GRADESPAN	LEARNING STANDARDS
By the end of extended study in grades 9–12	Students will 7.8 Analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods 7.9 Identify artists who have been involved in social and political movements, and describe the significance of selected works 7.10 Describe the roles of government, philanthropy, arts institutions, critics, and the publishing, recording, and tourism industries in supporting the arts and historic preservation, and in creating markets for the arts *For example, band members investigate music copyright laws and how they affect composers and performers.*

PreK–12 STANDARD 8: Concepts of Style, Stylistic Influence, and Stylistic Change

Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

GRADESPAN	LEARNING STANDARDS
By the end of grade 4	Students will 8.1 Identify characteristic features of the performing and visual arts of native populations and immigrant groups to America, such as • styles of North American native cultures of the East Coast, Plains, Southwest, and Northwest; • styles of folk and fine arts of immigrant groups from European, African, Latin American, Asian, and Middle Eastern countries *For example, students look at examples of Native American clay containers from the Southwest, and wooden containers from the Northwest and compare the similarities and differences in form and decoration.* 8.2 Identify characteristic features of the visual arts of world civilizations such as styles of ancient Egypt and Africa, China, Mesopotamia, Greece, Rome, and the Medieval period in Europe 8.3 Perform or create works inspired by historical or cultural styles
By the end of grade 8	Students will 8.4 Identify American styles and genres of dance, music, theatre, or visual arts and architecture, describe their sources, trace their evolution, and cite well-known artists associated with these styles 8.5 Identify and describe characteristic features of genres and styles from a variety of world cultures and cite well-known artists associated with these styles
By the end of basic study in grades 9–12	Students will 8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period 8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920

PreK–12 STANDARD 8: Concepts of Style, Stylistic Influence, and Stylistic Change

Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

GRADESPAN	LEARNING STANDARDS
By the end of extended study in grades 9–12	Students will 8.8 Identify the stylistic features of a given work and explain how they relate to aesthetic tradition and historical or cultural contexts 8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts 8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture 8.11 Identify and analyze examples of artistic and/or literary allusions in works of dance, music, theatre, and visual arts and architecture

PreK–12 STANDARD 9: Inventions, Technologies, and the Arts

Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.

GRADESPAN	LEARNING STANDARDS
By the end of grade 4	Students will 9.1 When using art materials or handling and viewing artifacts or musical instruments, ask and answer questions such as • "What is this made of?" • "How does this instrument produce sound?" • "Would I design this differently?" • "Who first thought of making something like this?" *For example, students examine a variety of percussion instruments, experiment with the different sounds they make, and learn about the cultures in which they were made.*
By the end of grade 4	Students will 9.2 Identify and describe examples of how the discovery of new inventions and technologies, or the availability of new materials brought about changes in the arts in various time periods and cultures 9.3 Identify and describe examples of how artists make innovative uses of technologies and inventions *For example, students research Matthew Brady's portrait photographs and Civil War battlefield photographs.* 9.4 Identify and describe examples of how contemporary artists use computer technology in their work *For example, students find out how software is used for animation, graphic design, theatrical lighting and sound design, choreography, or musical composition.*
By the end of basic study in grades 9–12	Students will 9.5 Identify and describe examples of how technological development in one artistic domain can influence work in other artistic domain 9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts 9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks *For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.*

PreK–12 STANDARD 9: Inventions, Technologies, and the Arts

Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.

GRADESPAN	LEARNING STANDARDS
By the end of extended study in grades 9–12	Students will 9.8 Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect 9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects *For example, music students investigate how musicians or dancers recreate historic works, and the research involved in their quest for authenticity.*

Connections

PreK–12 STANDARD 10: Interdisciplinary Connections

Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

GRADESPAN	LEARNING STANDARDS
By the end of grade 4	Students will 10.1 Integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines Examples of this include: • *using visual arts skills to illustrate understanding of a story read in English language arts or foreign languages;* • *memorizing and singing American folk songs to enhance understanding of history and geography;* • *using short dance sequences to clarify concepts in mathematics.*
By the end of grade 8	Students will 10.2 Continue the above and apply knowledge of other disciplines in learning in and about the arts Examples of this include: • *using number sense in mathematics as an aid to understanding scales and intervals in music;* • *using research skills from history and social science to develop a monologue for a character from history;* • *using design skills and knowledge of physical science from science and technology/engineering to construct a balanced mobile sculpture.*
By the end of basic study in grades 9–12	Students will 10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines Examples of this include: • *attending live rehearsals and performances of a symphony orchestra to document the interpretations of a musical work by a conductor;* • *interviewing scientific illustrators, model-makers, or exhibit designers about the skills needed to create a display in a science museum;* • *studying architectural plans and photographs in a historical society to trace the evolution of a neighborhood or urban landscape.*

PreK–12 STANDARD 10: Interdisciplinary Connections

Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

GRADESPAN	LEARNING STANDARDS
By the end of extended study in grades 9–12	Students will 10.4 Continue the above and integrate knowledge from various disciplines and cultural resources Examples of this include: • *analyzing depictions of mythology in literature and art by drawing on literary and arts criticism and museum collections;* • *researching a cultural encounter in history by identifying examples of instruments and music from the period and analyzing them for evidence of cross-cultural form or content;* • *interviewing professional dancers about the health benefits and physical hazards of their work.*

Connections: Dance, English Language Arts, History
Sample Grade 3 Learning Scenario

Dance in Colonial America

Standards:

Connections, Learning Standards 6.1, 8.1, 8.3
Dance, Learning Standard 4.1
English Language Arts, Learning Standard 24

Sample Assessment Criteria:

Students could be assessed on their ability to

- ask and answer questions such as "Who made this and why?";
- identify and describe characteristic features of styles of folk and fine arts of immigrant groups from European and African countries;
- perform or create works inspired by historical and cultural styles;
- create, rehearse, and demonstrate dances, making decisions about the performance space, audience location, entrances and exits, and costumes; and
- formulate open-ended research questions to explore a topic of interest.

Summary:

In studying colonial America, students generate questions such as: "Why and in what settings did people dance?" "What did the dances look like?" "What did the dancers wear?" "What kind of music accompanied the dance?" "What role did religion play in the promotion or discouragement of dance?" To find answers to these questions, students discover books about dance in school and public libraries, and learn that there is information about dance in encyclopedias and on the Internet. Their teacher finds dancers who can come to school to demonstrate historic dances, and works with parents to arrange a performance.

Working with these dancers, students learn to perform some of the dances of the period, improvise costumes, and present an informal classroom performance for their families.

Connections:
Sample PreK–4 Learning Scenario

Repetition in Music and Dance

Standards:

Connections, Learning Standard 10.1
Music, Learning Standards 2.1, 4.2
Dance, Learning Standard 2.2

Sample Assessment Criteria:

Students could be assessed on their ability to

- integrate knowledge of music and dance;
- demonstrate and respond to meter and rhythm;
- compose simple rhythmic ostinato accompaniments; and
- create a dance phrase with a beginning, middle, and end and repeat it with or without music.

Summary:

Exploring the concept of repetition, students listen to an excerpt from Paul Dukas' *The Sorcerer's Apprentice* and identify a musical theme that is repeated. They discuss the rhythm and clap an ostinato accompaniment. Working in pairs, students improvise a dance phrase that echoes the patterns in the music and perform the work for the class.

Connections:
Sample Grades 5–8 Learning Scenario

Pattern in Mathematics, Architecture, and Nature

Standards:

Connections, Learning Standard 10.2
Visual Arts, Learning Standards 3.7, 4.7
History and Social Science, Learning Standard 6

Sample Assessment Criteria:

Students could be assessed on their ability to

- apply knowledge of other disciplines in learning about the arts;
- describe the ways in which architects in various historical periods developed abstract symbols by simplifying visual information taken from the environment;
- maintain a portfolio that demonstrates a progression of ideas and skills over time, and produce work for exhibition; and
- describe how discoveries and inventions have altered daily life.

Summary:

A middle school class uses the Fibonacci series of numbers as the basis of a study of mathematical relationships and ratios. They look at the importance of these ratios in architecture, from the Greek temples through the Neoclassical work of Asher Benjamin in his *American Builder's Companion,* published in Springfield in 1797. Most towns in Massachusetts have at least one prominent example of the Neoclassical and a field trip to pace out its measurements can be an opportunity to see practical math and science at work in service of aesthetics.

In nature, and using various reference materials, students look for ratios in the spirals of sunflower florets, kernels on ears of corn, structures of sea shells or the galaxies. Discussion of the importance of relationships of parts to parts, and parts to whole can lead to an exploration of time and meter in music, of sound and silence in poetry, and movement and stillness in dance.

As a culminating project, students create a two- or three-dimensional artwork that is based on ratio and proportion, keeping a portfolio of their sketches to document progress toward the final work.

Connections: Visual Arts, History, English Language Arts Sample Grades 6–8 Learning Scenario

Exploring a Theory of Representation in Ancient Egypt and Greece

Standards:

Connections, Learning Standards 8.5, 6.3, 6.4
History and Social Science, Learning Standard 5
English Language Arts, Learning Standard 19

Sample Assessment Criteria:

Students could be assessed on their ability to

- identify and describe characteristic features of genres and styles from a variety of world cultures;
- interpret the meaning of artistic works by examining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history;
- describe how artistic production can shape and be influenced by the aesthetic preferences of a society;
- compare basic tenets of world religions and their influence on individual and public life as well as the course of history; and
- write coherent compositions with a clear focus and supporting ideas.

Summary:

As they study examples of ancient Egyptian and Greek figure sculpture in museums and books, students make a timeline of important works that includes written descriptions and drawings or photographs of sculptures that they have studied. In class they discuss the differences in styles of Egyptian and Greek works. Students then write an essay explaining their opinion about the validity of the following analysis by art historian Ernest Gombrich, providing examples they have studied to support their conclusions.

"The Egyptians based their ideas on knowledge. The Greeks began to use their eyes. Once this revolution had begun, there was no stopping it. The sculptors in their workshops tried out new ideas and new ways of representing the human figure, and each innovation was eagerly taken up by others who added their own discoveries."

— *The Story of Art,* 18th edition (New York: Phaidon, 1995) 78.

Connections:
Sample Grades 9–12 Basic Study Learning Scenario

An Artist's Biography

Standards:

Connections, Learning Standards 6.5, 8.6, 8.7, 9.6
Music, Learning Standard 3.14

Sample Assessment Criteria:

Students could be assessed on their ability to

- classify works from the United States by genre, styles, and historical period and explain why the works exemplify a particular genre, style, or period;
- identify works that show the influence of two or more cultural traditions and describe how the traditions are manifested in the work;
- compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts;
- interpret the meanings of artistic works by investigating artists' biographies, autobiographies, or videotaped or written interviews; and
- perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods.

Summary:

Students read biographies of African-American composer Scott Joplin, listen to his work, learn to play some of his music, and perform it for their classmates. They also write essays about Joplin's influence on developing piano technique as well as the genres of ragtime, opera, jazz, and popular music.

Connections:
Sample Grades 9–12 Extended Study Learning Scenario

Style and Function in Architecture

Standards:

Connections, Learning Standards 7.8, 8.9, 8.10
Visual Arts, Learning Standard 4.16

Sample Assessment Criteria:

Students could be assessed on their ability to

- research how the arts and artists were portrayed in the past by analyzing primary sources from historical periods;
- identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts;
- identify variants within the style of a particular time period and describe the advantages and disadvantages of using the concept of style to describe and analyze the work of a particular period or culture; and
- organize and present an exhibit of a body of their own work to others.

Summary:

On a walking tour in and near Copley Square in Boston, high school students in an architectural design and construction class visit and sketch H. H. Richardson's Trinity Church(1872–77), McKim, Mead, and White's Boston Public Library (1887–1895) and Philip Johnson's 1971 addition, I. M. Pei's John Hancock Tower (1972–75), The Architects Collaborative's commercial development, Copley Place (1980–84) and the redesign of public spaces in the Prudential Center (1997).

They read about the history of the Back Bay as a planned urban development in Walter Muir Whitehill's *Boston: A Topographical History,* and view photographs of Copley Square in earlier periods in *Cityscapes: Boston* by Robert Campbell and Peter Vanderwarker. They make an inventory of buildings that were torn down to make way for the architecture of the later 20th century, and read newspapers of the time to see how the new buildings were portrayed in the press. For their class project, they consider American architect Louis Sullivan's dictum, "Form ever follows function." (1895), and to what degree it applies to the architecture they have studied. They create and install an exhibition of photographs, drawings, and text that traces the history of architecture in Copley Square.

Appendix A:
Arts in World and United States History

This Appendix is intended as a reference to the vast history of the arts for teachers and artists, parents, and all adults who want children to appreciate their cultural heritage. This is by no means an exhaustive or prescriptive list of works and artists that all teachers must know, or that all students must study.

The organization of this appendix (Arts in World History, pages 114–125 and Arts in United States History, pages 126–133) is based on the Core Knowledge Sections of the Massachusetts History and Social Science Curriculum Framework. This appendix serves the same reference function as the Commonly Taught Subtopics Section in that framework.

It is recommended that students learn about representative examples of the arts in each of the eras and from a variety of cultures on the seven continents in the course of a PreK–12 curriculum. Which works to present to students, when they should be presented, and how deeply they should be examined is up to teachers in each district. To paraphrase the Massachusetts History and Social Science Framework, "the full range of topics is presented here so that teachers throughout the grades may recognize their own and each other's distinct, interdependent responsibilities in introducing their students to the collective memory of educated people."[3]

In presenting the arts of the contemporary United States, teachers should include artists who live and work in Massachusetts and surrounding states. See the Resource Section for lists of performing artists and museums. See also the Massachusetts Cultural Council Cultural Resources Directory, http://www.massculturalcouncil.org/ for information on funding performances and residencies.

Arts in World History: Human Beginnings and Early Civilizations (Prehistory to 1000 BC)

Dance, Music, and Theatre

Anthropologists and archaeologists hypothesize that people all over the world have composed and performed for many different reasons; religious ceremonies, rituals, healing, rites of passage, socialization, theatre, celebration, and unification. However, because songs, dances, and stories in the earliest civilizations were passed from one generation to the next orally, sources for the performing arts in early civilizations come from visual arts, from surviving rituals, and from rare written sources

Evidence for performing arts in early civilizations comes primarily from rock and wall paintings, reliefs, pottery decoration, and small sculptures of figures that have been interpreted as performers. For example, a small bronze sculpture, c. 2500 BC, from Mohenjo Daro, an early site on the Indian subcontinent, has been interpreted as a dancer

From their studies of sub-Saharan African and Native American cultures, anthropologists conclude that the use of masks, dance, and drumming have ancient origins in Africa and the Americas

An Egyptian text c. 1820 BC describes the Festival at Abydos, the performance of the story of Osiris and the "Dance of the Stars"

Visual Arts and Architecture

AFRICA Algeria, Southern Africa, Zimbabwe: rock paintings
Egypt and Nubia: wall paintings and relief sculptures from tombs, earliest c. 3000 BC; large-scale seated and standing figure sculptures; small sculptures and decorated utilitarian objects; burial goods: mummy cases and artifacts, some of the best known from the tomb of Tutankhamen, c. 1350 BC, from the Valley of the Kings at Thebes
Architecture: Egypt: many archaeological sites, some of which are the Pyramids and the Sphinx at Giza, c. 2550–2500 BC, and the Temple of Hatshepsut, c. 1450 BC

ASIA China: Shang and Chou Dynasty bronze vessels and mirrors
Architecture: India: buildings and sculptures at Mohenjo Daro

AUSTRALIA Rock paintings

EUROPE France, Spain, Italy, Germany: cave paintings and relief sculpture at sites such as Lascaux in France and Alta Mira in Spain, c. 15000–10000 BC; small portable sculpture and engravings in stone and bone from throughout Europe
In England and France: Stonehenge, c. 2750 BC, and other stone circles, rows, barrows
Greece/Crete: Cycladic figure sculptures c. 2500–1500 BC; Aegean (Minoan and Mycenaean) civilizations c. 3000–1200 BC
Crete: Palace at Knossos, c. 1500 BC; Minoan frescoes, sculpture; on the Greek mainland, Mycenaean metalwork; the Lion Gate at Mycenae, c. 1250 BC

NEAR EAST Mesopotamian civilizations: the Ziggurat at Uruk, c. 3500–3000 BC; Sumerian sculpture c. 3000–2700 BC; Babylon: stele with the Code of Hammurabi, c. 1760 BC

EUROPEAN INTEREST IN ANTIQUITIES in the Renaissance through 1900s; archaeological discoveries influence the art of Europe, particularly in the 18th and early 19th centuries

Arts in World History: Classical Civilizations of the Ancient World (c. 1000 BC to 500 AD)

Dance, Music, and Theatre

AFRICA In the great kingdoms of West Africa, visual and performing arts are both a functional and ceremonial part of life

ASIA Many great classical traditions originate in temple and court ceremonies; many performance forms are based on epics, long narrative poems about traditional or historical heroes. The Indian *Mahabharata* and *Ramayana* spread to many parts of Asia. Earliest surviving play texts from India are attributed to Bhasa, 3rd c. BC; other important works by King Shudraka and Kalidasa (c. 350–450). China: rituals derived from Zhou dynasty combine with philosophical teachings of Confucius and become foundation for *yayue,* musical accompaniment for dance; development of shadow theatre

EUROPE Crete: sacred and secular dance; Curetes' ritual
Greece: Lyres and pipes depicted in the visual arts of Greece and Rome; Greek modes of music. Greek theatre began as a dance ritual in honor of Dionysus, Demeter, and Persephone. The dithyramb, a unison song sung to honor Dionysus, was the origin of the chorus, later incorporated into drama. Epic poetry was originally recited, later put in writing by Homer in the *Iliad* and *Odyssey.* Plato's theories of the arts.
Tragedies by Aeschylus, Euripides, and Sophocles, and comedies by Aristophanes and Menander
Rome: Dance in religious ritual; dancing by the Salii, priests of Mars; the week long festival of Saturnalia; development of Roman pantomime; Ionic dances. Festivals, comedies by Terence and Plautus; theatre architecture, masks, and set design
Early Christian period: sacred dances; although Roman leaders and the Christian church began to resist and prohibit dance, it continued in churches in southern Italy, France, and Spain

Visual Arts and Architecture

AFRICA Kingdoms and empires; Kush: sculpture from the city of Meroë

AMERICAS Mexico: Olmec, Teotihuacán, and Zapotec sculpture and painting and architecture
Andes: Nazca, Moche, Chavin, and Paracas cultures: ceramics and textiles; Nazca earth drawings

ASIA China: Tomb of the First Emperor, Chin Dynasty: life-size human figure and animal sculptures in clay; Han Dynasty, clay sculptures and stone reliefs; the Great Wall
India: Buddhist sculpture, stupas
Japan: Jomon and Haniwa figure sculpture

EUROPE Greece: pottery types; Geometric style, Corinthian, and Athenian black-figure, red-figure, with scenes from narrative, mythological scenes such as the Labors of Heracles or scenes from the *Iliad, Odyssey,* or the *Aeneid;* Archaic, Classical, and Hellenistic styles of figure and animal sculpture; the importance of observation in depicting the human body. The Parthenon in Athens; Doric, Ionic, Corinthian orders of architecture; temples; public spaces such as theatres and agoras
Italy: Etruscan tomb painting and sculpture; Roman wall paintings and mosaics, such as those at Pompeii; Roman portrait sculpture; large public architecture such as the Colosseum, Pantheon, domestic architecture such as the houses at Pompeii

NEAR EAST Assyrian low relief sculpture from the palaces at Khorsabad, Nimrud, Nineveh (Kuyunjik); carved seals and metalwork
Architecture: Persepolis

Arts in World History: Growth of Agricultural and Commercial Civilizations (c. 500 to 1500)

Dance and Theatre

AFRICA The major centers of learning and trade in the kingdoms and empires of Ghana, Mali, and Songhay

ASIA India: *Natyasastra,* a 7th century treatise attributed to Bharata, and writings of Abhinavagupta (c. 975–1025) form the basis for classical Hindu Sanskrit theatre.Later important playwrights: Bhattanarayana, Visakhadatta, and Bhavabhuti

China: During the Yuan Dynasty dramatic works are written in the vernacular and works from the Song Dynasty are adapted into script form. Plays, often written by scholars displaced by the ruling Mongols, tend to emphasize rich, stylized performance and production elements over literary elements such as plot structure.

Japan: *Noh* drama — Zeami Motokiyo (1363–1443), an actor, theorist, and author of about a third of the Noh scripts performed today and the *Book of the Flower,* the aesthetic principles of Noh theatre

EUROPE Medieval period — mystery play cycles based on stories from the Bible; the play, *Everyman. Danse macabre,* a dance from earlier times, climaxes during the bubonic plague; *moresca,* forerunner of the morris dance; *carole* (danced in a ring to singing voices), adapted from dance-song performed in May in Provence and then popularized by traveling minstrels throughout the year. 1400–1450; Gradual development of court dance *(pavane);* 1450–1500: Dancing masters at Italian courts; ballet derived from the verb *ballare,* meaning "to dance." The text, *De pratica seu arte tripudii,* is perhaps one of earliest and most complete extant works from this period on the art of dancing. Simple dance, called *tripudium,* continues in medieval churches: *los seises* — choirboys who dance in the cathedral of Seville, Spain; dancing is believed to have been part of church ritual before the 1500s

Music

EUROPE Medieval Period

Developing forms of music and performer types:

Gregorian chant/mass, beginnings of polyphony, secular monody, organum, motet, instrumental music, troubadours and trouvères (minstrels), conductus, minnesingers, sacred and secular forms

Composers: Hildegard von Bingen, Adam de la Hale, Leonin and Perotin (Notre Dame School), Guillaume de Machaut, Francesco Landini, John Dunstable

Music Theorists: Guido of Arezzo, Franconian notation (Franco of Cologne); pre-eminence of modal tonalities

Instruments: psaltery, lute, flutes (both recorder and transverse), shawms, trumpets, horns, bagpipe, drums, organ, harpsichord, rebec, vielle, viola da gamba and violin family

Arts in World History: Growth of Agricultural and Commercial Civilizations (c. 500 to 1500)

Visual Arts and Architecture

AFRICA Yoruba and Benin sculpture; Timbuktu a major center of learning
Architecture: Ethiopia — Coptic Christian churches, Southern Africa — structures at Great Zimbabwe

AMERICAS Mayan and Aztec sculpture, ceramics, and wall-painting; glyphs; Andean (Nazca, Moche, Inca) ceramic sculpture, metalwork, textiles, North America: Anasazi ceramics
Architecture: Mexico/Central America, Teotihuacán; Aztec temple — Tentochtitlan; Maya: temples at Chichén Itzá, Palenque, Tikal, Uxmal; Andes: Incan architecture — Macchu Picchu, Sacsayhuaman
North America: Midwest and South — mound builders; Hopewell and Mississippi mounds and earthworks; Southwest — Anasazi and Hohokam pueblo village buildings, kivas, and cliff architecture, at sites such as Chaco Canyon and Mesa Verde

ASIA China: Tang and Song Dynasty ceramics, sculpture, painting, and calligraphy
India: Hindu and Buddhist sculpture
Japan: painting and calligraphy
Architecture: Southeast Asia — Angkor Wat;
China — Forbidden City (the palace at Beijing)

EUROPE Periods and Styles: Early Christian and Byzantine, Early Medieval, Romanesque, Gothic, and Early Renaissance
Sculpture, mosaics, stained glass; illuminated manuscripts, including the Book of Kells and numerous books of hours; in Italy early Renaissance paintings by artists such as Giotto, Paolo Uccello, Masaccio, and Sandro Botticelli
Architecture: Early Christian and Byzantine churches such as San Vitale at Ravenna, Hagia Sophia in Constantinople, and St. Mark's in Venice; Romanesque churches such as Autun and St. Foy of Conques; Gothic cathedrals such as those at Chartres, Notre-Dame de Paris in France; Lincoln, Wells, and Salisbury in England; Santiago de Compostela in Spain; Palazzo Vecchio; early Renaissance such as the Florence cathedral and the architecture of Brunelleschi in Italy; Spanish Islamic architecture such as the Mosque at Cordova and the Alhambra at Grana

NEAR EAST Muslim/Islamic art: miniature paintings and calligraphy
Architecture: Dome of the Rock in Jerusalem and the Great Mosques in Iraq and Syria

Arts in World History: Emergence of a Global Age (c. 1450 to 1750)

Dance

Americas Colonization of the Americas, entry of Europeans into the slave trade; modifications of native dances, new dances that reflect the influences of Africa, the Caribbean, and Europe

Europe Dance at court becomes an important means to express the power and grace of the monarchy: *Ballets de cours (pavane, galliard, gigue,* and *branle);* masques and mummeries; the morris dance. In this period, dances begin to be recorded well enough in written words or symbolic notation to be reconstructed today.

1550–1600: Beaujoyeux produced *Ballet Comique de la Reine Louise;* considered the first ballet, it was commissioned by Catherine de Medici; Thoinot Arbeau, *Orchésographie;* Fabritio Caroso, *Il Ballarino,* and *Nobiltà di dame;* Cesare Negri, *Nuove Inventioni di Balli*

1600–50: Masques and anti-masques

1650–1700: Under Louis XIV of France, the *Académie Royale de Danse* was founded, and later merged with the *Académie Royale de Musique.* Pierre Beauchamps codified five positions of ballet; Raoul Feuillet published *Choréographie,* of which Beauchamps and Louis Pécourt are considered co-authors. Choreographer of *opéra-ballet:* Jean-Phillippe Rameau; Mr. Isaac, choreographer in England

Music

Europe Renaissance Period (1450–1600)

Developing forms of music: keyboard music, mass, motet, and madrigal

Composers — Guillaume Dufay, Josquin des Prez, Hans Leo Hassler, Johannes Ockeghem, Giovanni Pierluigi da Palestrina, Thomas Tallis

English Madrigalists School: John Wilbye, Thomas Morley, Orlando Gibbons, John Dowland

Technology: The rise of printed music with the invention of the Gutenberg Press, 1454

Music Theory: Emergence of major-minor systems; modal systems still in widespread use

Baroque Period (1600–1750) Developing forms of music: rise of the orchestra, modernization of instruments (Stradivari), beginnings and development of opera, basso continuo, ground bass, chamber music (both instrumental and vocal), cantata

Music Centers: France, Germany, and Italy

Composers: Claudio Monteverdi, Jean-Baptiste Lully, Henry Purcell, Orlando di Lasso, Heinrich Schütz, Johann Hermann Schein, Jan Sweelinck, Michael Praetorius, Giovanni Gabrielli, Girolamo Frescobaldi, Alessandro Scarlatti, George Phillip Telemann, Dietrich Buxtehude, Johann Sebastian Bach, George Frederic Handel, Antonio Vivaldi, François Couperin, Arcangelo Corelli, Jean-Phillippe Rameau

Music Theory — Further development and acceptance of major-minor tonality systems, rules for harmonizing melodies (i.e., J. S. Bach's Chorales)

Arts in World History: Emergence of a Global Age (c. 1450 to 1750)

Theatre

Asia India: 'variety' theatre with some classical features but more emphasis on spectacle, music, and dance; large processional pageants and folk drama
China: Beginnings of the Peking opera
Japan: *Bunraku,* originally known as *Joruri,* combines puppet theatre, the playing of the 3-stringed *shamisen,* and the chanting of romantic stories. Chikamatsu Monzaemon (1653–1725) writes some of his most important works for puppet theatre. *Kabuki,* a highly theatrical form that combines drama and dance, develops in early 17th century

Europe Elaborate court masques and spectacles; court jesters and musicians, dancers, actors, such as the actng troupes portrayed in Shakespeare's *Hamlet* or *Midsummer Night's Dream*
The rise of public theatre:
Italy: *commedia dell'arte* stock characters and speeches, improvisation, masks; evidence for *commedia* figures in engravings by Jacques Callot; in the Renaissance, rediscovery of classical drama and the works of Vitruvius, new theatres based on classical design, such as those by Andrea Palladio; first set designs making use of perspective published
England: Elizabethan drama by playwrights such as William Shakespeare, Ben Jonson; the Globe, Rose, and Blackfriars Theatres
In the 17th c: Restoration comedy: new playhouses such as Covent Garden and Drury Lane; plays by William Congreve, Oliver Goldsmith, revivals of Shakespeare
France: Pierre Corneille, Racine, Molière
Spain: Lope de Vega, Calderón

Visual Arts and Architecture

Africa Yoruba, Benin, Kongo, and Owo sculpture

Asia China: Ming Dynasty painting, ceramics
Architecture: India — Taj Mahal; Persia — Mosque at Isfahan

Europe Periods and Styles: Late Renaissance, Mannerism, Baroque
Late Italian Renaissance painting and sculpture by artists such as Leonardo da Vinci, Raphael, Michelangelo; first artists' biographies, *Lives of the Artists,* by architect Giorgio Vasari
Northern Renaissance artists such as Rogier Van der Weyden, Jan Van Eyck, Pieter Bruegel, Hieronymus Bosch; Albrecht Durer
Mannerist and Baroque painting: Italy — artists such as Caravaggio, Giovanni Battista Tiepolo, Artemisia Gentileschi, Jacopo Robusti Tintoretto, Paolo Veronese
Holland/Flanders (Belgium): Rembrandt van Rijn, Johannes Vermeer, Jan Steen, Pieter de Hooch, Judith Leyster, Frans Hals, Hans Holbein, Peter Paul Rubens, Jan van Ruisdael, Pieter Sanredam, Rachael Ruysch
Spain and France: Diego Velasquez, El Greco, Francisco de Zurbarán; Georges de la Tour
Development of printing as a visual medium: wood engravings and etchings by artists such as Durer and Rembrandt

Architecture: France: Louis le Vau and Jules Hardouin Mansart design the Palace at Versailles; Claude Perrault, *Le Louvre* in Paris
Italy — Francesco Borromini, Gian Lorenzo Bernini, Andrea Palladio, St. Peter's Cathedral, Rome
England: Christopher Wren, St. Paul's Cathedral; Inigo Jones (also a theatrical designer), Robert Adam
Russia: St. Basil's Cathedral, Moscow, court buildings in St. Petersburg
Germany: Balththasar Neumann, Vierzehnheiligen Church

Arts in World History: The Age of Revolutionary Change (c. 1700 t 1914)

Dance

Caribbean
In Jamaica and other islands, Black dances such the *John Canoe, Gombay,* traditionally performed during Christmas week, and social dances such as *juba, calenda,* and *chica*

Europe
1700–1750 : foundation of Imperial Dance Academy in St. Petersburg; Marie Sallé; Marie-Anne Camargo; Gregorio Lambranzi, *Nuova e curiosa scuolo de'balli teatrali*
Spain: *Bolero* from ancient Spanish dance, *seguidillas manchegas*
1750–1800: John Weaver, *ballet d'action;* Gaspero Angiolini; Jean Georges Noverre, *Lettres sur la danse et la ballet* (1760)
1800–50: Romanticism in ballet: Filippo Taglioni's *La Sylphide* (1832), with the title role danced by his daughter, Marie
Jean Coralli and Jules Perrot, *Giselle* (1841); Carlo Blasis, *An Elementary Treatise Upon the Theory and Practice of the Art of Dancing* (1820); August Bournonville, choreographer for the Royal Danish Ballet
1850–1900: Imperial Ballet of Russia: choreographer Arthur Saint-Léon, working at the Paris Opéra, *Coppélia* (1870); choreographer Marius Petipa, *La Bayadère,* based on the classic Indian play, *Shakuntala* (1877), *The Sleeping Beauty* (1890), *The Nutcracker* (1892), and *Swan Lake* (1895); the last three with music by Peter Ilyich Tchaikovsky
François Delsarte develops a system of gesture
1890s: inspired by the work of Johann Gottfried von Herder on folk song and poetry, German interest in nationalism and folk culture leads to a serious study of folk dances

Music

Europe The Classical Style (1750–1825) Developing forms of music: Sonata, concerto, symphony, instrumental chamber music. Sonata allegro form used extensively in large forms. Emergence of the *fortepiano* over other keyboard instruments
Composers: Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Joseph Haydn, C.P.E. Bach, J.C. Bach, Carl Maria von Weber, Christoph Willibald Gluck, Luigi Cherubini

The Romanticists (1800–1900) Developing forms of music:
Great expansion of all major forms of music, especially the symphony and opera, as well as long solo works. Prominence of piano in chamber music. Descriptive program music. Emergence of nationalism in composition, use of folk music
Composers: Hector Berlioz, Franz Schubert, Felix Mendelssohn, Frédéric Chopin, Robert Schumann, Franz Liszt, Richard Wagner, Giuseppe Verdi, César Franck, Anton Bruckner, Johannes Brahms, Georges Bizet, Modest Mussorgsky, Peter Ilyich Tchaikovsky, Antonin Dvorák, Edvard Grieg, Nikolai Rimsky-Korsakov, Giacomo Puccini, Gustav Mahler, Jan Sibelius, Bedrich Smetana
Music Theory: Leading towards chromaticism in melody and harmony, with later emphasis on third relationships in harmonic function

The Impressionists (1890–1920): Developing forms of music: descriptive program music that gives an "impression" of an event, scene, or story
Composers: Maurice Ravel, Claude Debussy, Gabriel Fauré
Music Theory: complex and overlapping harmonies, use of pentatonic scales and modes

Arts in World History: The Age of Revolutionary Change (c. 1700 to 1914)

Theatre

Asia India: Translation of *Shakuntala* into English by William Jones in 1789 sparks interest in Sanskrit drama in Europe. Parsi plays, by playwrights such as Agha Hashar Kashmiri and Radheshyam, combine Western-style staging with Indian classical and folk drama conventions
Japan: *Shimpa,* a dramatic form that combines elements of Kabuki with Western theatre, develops in the 1880s

Europe In contrast to the formal and stylized theatre of earlier periods, 18th century playwrights strive to imitate reality. France: Development of the *Comedie-Francaise;* Voltaire, Pierre Beaumarchais, *The Marriage of Figaro, The Barber of Seville,* later adapted for opera by Mozart; at the end of the 19th century, Edmond Rostand, *Cyrano de Bergerac*
Italy: Carlo Goldoni follows *commedia* tradition without the masks, introducing topical satire in plays such as *Servant of Two Masters;* Carlo Gozzi, use of fable and exoticism, in, for example, *Turandot*
England: 18th century: John Gay's *Beggar's Opera* (1728) introduces social and political satire; David Garrick is a major theatre/manager; theatres expand in number, size, and social importance
19th century: major actresses — Sarah Siddons and Sara Bernhardt; Edmund Kean's interpretations of Shakespeare. By mid-century, American actors play successfully in England. Popular melodrama, stage adaptations of Walter Scott and Charles Dickens
The end of the 19th century brings naturalistic, "modern" theatre: Oscar Wilde writes satirical drawing-room comedy, *The Importance of Being Earnest,* George Bernard Shaw, *Pygmalion, Man and Superman,* and many others
Scandinavia: Henrik Ibsen, *A Doll's House, Hedda Gabler, Ghosts;* August Strindberg, *Miss Julie*
Russia: The Moscow Art Theatre, Konstantin Stanislavski, Anton Chekhov, *The Seagull, Uncle Vanya, The Cherry Orchard*

Visual Arts and Architecture

Africa Bakota figures, Bakuba masks, Dogon and Kongo scuplture

Americas Native American basketry; Tlingit and other Northwest Coast sculpture, including elaborate masks, totem poles, weavings; buckskin, beadwork, and quilled objects

Asia Japan: *Ukiyo-e* prints of landscapes, actors, and theatres of the "floating world" by artists such as Utamaro and Hiroshige

Australia and Oceania Carved wooden masks and boat ornaments, carved stone, bark textiles

Europe Periods and Styles: Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, *Art Nouveau*
European exploration, colonialism, and archaeological excavation creates an interest in arts of cultures outside of Europe
Artists: Antoine Watteau, Jacques-Louis David, Francisco Goya, J.M.W. Turner, William Blake, William Hogarth, John Constable, Honoré Daumier, Eugene Delacroix, Jean-Francoix Millet, Gustave Courbet, Camille Pissarro, Edouard Manet, Claude Monet, Edgar Degas, Pierre Renoir, Berthe Morisot, Auguste Rodin, Paul Cézanne, Vincent Van Gogh, Paul Gauguin, Pierre Bonnard, Gustav Klimt
Americans abroad: Mary Cassatt and James McNeill Whistler
Printmaking: William Blake, William Hogarth, Giovanni Piranesi, Honoré Daumier, Toulouse-Lautrec; the influence of Japanese prints on western compositions in the later 19th century
Photography: Louis Jacques Daguerre, first photograph c. 1838; Fox Talbot, Julia Margaret Cameron; many photographers span this period and the next: Eugène Atget, Alfred Steiglitz, Edward Steichen
Architecture: 18th century: Greek Revival, Georgian, Neoclassical;
19th century: Victorian Gothic Revival: Horace Walpole, Charles Barry, A. W. N. Pugin; interest in structure in glass and steel: Joseph Paxton's Crystal Palace in London (1851) and Gustave Eiffel's Tower in Paris (1889).
Art Nouveau: Victor Horta and Antonio Gaudí

Arts in World History: The World in the Era of Great Wars (c. 1900 to 1945)

Artists from 1900 to 1945 were influenced by international movements; please also see the corresponding section on the Arts in the United States: The United States and Two World Wars.

Dance

AFRICA Tribal dance and music survives under colonial rule as a form of communal expression and teaching tool, and helps build national identity.

EUROPE Revolution in Russia; Russian choreographers, dancers, and designers begin to work in Western Europe

1909–1929: Serge Diaghilev and the *Ballets Russes* — important collaborations, by, for example, choreographers, Mikhail Fokine, Vaslav Nijinsky, Bronislava Nijinska, Léonide Massine, George Balanchine; dancers: Anna Pavlova, Vaslav Nijinsky, Tamara Karsavina, Enrico Cecchetti; composers, Claude Debussy, Igor Stravinsky, Sergei Prokofiev, Erik Satie, Maurice Ravel; painters, Alexandre Benois, Jean Cocteau, Pablo Picasso; costume designer, Léon Bakst

1926: Ninette de Valois, Vic-Wells (Sadler's Wells) Ballet, Marie Rambert, Marie Rambert Dancers

1947: Serge Lifar, Paris Opéra Ballet

Beginnings of modern dance: Loïe Fuller, Isadora Duncan, Rudolf von Laban (movement theorist); Mary Wigman; Kurt Jooss; Harald Kreutzberg, Emile Jaques-Dalcroze (Eurhythmics)

Bauhaus designer and choreographer Oskar Schlemmer creates dances that emphasize abstract form in costume and movement

Neo-Spanish dance: La Argentina

Music

EUROPE Beginnings of Modernism (1900–1945)

Developing forms of music: Numerous styles prevalent: beginning of atonality and serial composition, neo-classicism, emergence of rhythm as more important (at times) than melody, continuation of romanticism and nationalism (use of folk music)

Composers: Erik Satie, Richard Strauss, Sergei Rachmaninoff, Arnold Schoenberg, Alban Berg, Anton Webern, Igor Stravinsky, Béla Bartók, Paul Hindemith, Carl Orff, Zoltán Kodály, Sergei Prokofiev, Sir Edward Elgar, Ralph Vaughan Williams, Gustav Holst, Manuel de Falla

Arts in World History: The World in the Era of the Great Wars (c. 1900 to 1945)

Artists from 1900 to 1945 were influenced by international movements; please also see the corresponding section on the Arts in the United States: The United States and Two World Wars.

Theatre

AFRICA Traditional dance and music blend with western-style theatre

ASIA India: *The Post Office* (1913), by Rabindranath Tagore, combines elements of Sanskrit drama, Bengali folk plays, and Western theatre. Important directors include Sombhu Mitra and Utpal Datt of Calcutta, Habib Tanvir and Ebrahim Alkazi, head of the National School of Drama

EUROPE Classical and commercial theatre, mostly naturalistic, remains popular between the two wars. Playwrights such as George Feydeau, Maurice Maeterlinck, George Bernard Shaw, Somerset Maughm, Dylan Thomas, James Barrie, Noel Coward, T. S. Eliot

Designers such as Gordon Craig and Adolphe Appia create stark and simplified sets; Dada, Constructivist, and Futurist productions emphasize mechanical movements, abstract sets and costumes

Experimental theatre, such as theatre of cruelty, cabaret, and agit-prop, links theatre and politics

1920s–30s: Luigi Pirandello's *Six Characters in Search of an Author* challenges the audience's perceptions of illusion and reality. Bertolt Brecht, *The Good Person of Szechuan, Caucasian Chalk Circle, Mother Courage;* in collaboration with composer Kurt Weill, *The Threepenny Opera* based on John Gay's 1728 *Beggar's Opera*

Silent and talking films bring drama to a wider audience, and filmmaking becomes an art form in its own right

Visual Arts and Architecture

AFRICA Ndebele architectural paintings; Bam Bara, Dogon, and Kongo sculpture, examples of art that reflect a convergence of western and non-western styles

AMERICAS Hopi pottery and basketry, Zuni pottery, Ojibwa art, Navajo painting and weaving

ASIA examples of art that reflect a convergence of western and non-western styles

EUROPE Periods and Styles: Modernism, Fauvism, Cubism, Surrealism, Abstraction; interest in the arts of Africa. Oceania, ancient civilizations other than classical Greece and Rome. Artists: Henri Matisse, Pablo Picasso, Georges Braque, Max Ernst, Marcel Duchamp, Constantin Brancusi, Jean Arp, Alberto Giacometti, Piet Mondrian, Mark Chagall, Rene Magritte, Giorgio de Chirico, Salvador Dali (many of these artists continue work in the next period)

1919–1933: Artists and architects such as Walter Gropius, Paul Klee, Oskar Schlemmer, Wassily Kandinsky, Otto Feininger at the Bauhaus in Wiemar, Germany promote the unity of art and design

Printmaking: Kathe Kollwitz, Emil Nolde, Edvard Munch, George Grosz; Russian constructivists such as El Lissitsky

Photography: Henri Cartier-Bresson; see the previous period and the section on the United States

Architecture: the use of steel in the Eiffel Tower influences its use in office and other large buildings; Charles Rennie Mackintosh; Walter Gropius and the Bauhaus; see also American architects of the period, and *Art Nouveau* architects listed in the previous period in Europe

Arts in World History: 1945 to the Present

Artists from 1945 to the present have been influenced by international movements; please also see the corresponding section on the Arts in the United States 1945 to the Present.

Dance

New nations and the end of European colonialism foster development of cultural forms as emblems of national identity; academies are formed in major cities to teach traditional forms of dance. These academies become centers for performing companies that travel within their countries and to other parts of the world

Africa Dance clubs, *Ballet National de Senegal,* Egúngún entertainers of the Nigerian Yoruba; North Africa: Aman Folkloric Company

South Africa: Soweto Dance Theater

Asia *Butoh,* a neo-Expressionist modern dance form

Australia The Australian Ballet, Sydney Dance Company

The Americas Canada: National Ballet of Canada; Royal Winnipeg Ballet; Winnipeg's Contemporary Dancers; *Groupe de la Place Royale; Les Grands Ballets Canadiens;* Choreographers Marie Chouinard and Robert Desrosiers

Haiti: *Ballet Folklore de Haiti.* Mexico: *Ballet Folklorico de Mexico*

Europe Modern dance and ballet — Belgium: Maurice Béjart; Anne Teresa de Keersmaeker; Denmark: Fleming Flindt; England: Frederick Ashton, Kenneth Macmillan, Matthew Bourne; France: Roland Petit; Maguy Marin; Carolyn Carlson; Finland: Jorma Uotinen; Germany: John Cranko, William Forsythe, John Neumeier, Pina Bausch; Israel, Inbal; Netherlands, Jeri Kylian: Russia: Yuri Grigorovich; Sweden: Brigit Cullberg

Companies whose work is based on traditional dances, such as the Irish *Riverdance* and the Russian Moiseyev Dance Company

Music

Europe Contemporary styles; continued development of styles from earlier in the 20th century; minimalism, return to tonality
Composers: Benjamin Britten, Olivier Messiaen, Krzysztof Penderecki, Nadia Boulanger, Edgar Varèse, Karlheinz Stockhausen, Dimitri Shostakovitch, Luciano Berio, Dimitri Kabalevski

South America Alberto Ginastera, Hector Villa-Lobos

Arts in World History: 1945 to the Present

Artists from 1945 to the present have been influenced by international movements; please also see the corresponding section on the Arts in the United States 1945 to the Present.

Theatre

AFRICA National independence movements, as well as traditional forms reflected in theatre. Nigerian playwright Wole Soyinka, *A Dance of the Forests, The Road, Death and the King's Horseman.* In South Africa, playwright Athol Fugard, *The Blood Knot, Boesman and Lena*

ASIA India: Prithvi Raj Kapoor and the Prithvi Theatre; playwrights such as Adya Kangacharya, Vijay Tendulkar, Badal Sircar, Girish Karnad, Kohan Rakesh, Mohit Chatterjee, Manoj Mitra, Khanolkar, Mahesh Madhukar, Kathakali; Indian film industry; Uday Shankar, modern Indian dance-drama
China: "Spoken drama," or *hua ju,* combines traditional forms with Communist ideology
Japan: agit-prop political theatre; film and video industry; avant-garde, experimental plays

EUROPE: Playwrights Sean O'Casey, John Osborne, Terence Rattigan, Peter Shaffer, Eugene Ionesco, Jean Anouilh, Jean Genet, Samuel Beckett, Jean Cocteau, Albert Camus, Jerzy Grotowski

SOUTH AMERICA: Augusto Boal

Renewed interest in using an arena stage (theatre in the round) for performances of dance and theatre

Visual Arts and Architecture

EUROPE: Styles such as Abstract Expressionism, Color Field Painting, Neo-Expressionism, Minimalism, Pop Art, Postmodernism; the emergence of forms such as performance art, installations, and computer-generated art.
Artists such as Yves Tanguy, Joan Miró, Fernand Leger, Jean Dubuffet, Henry Moore, Barbara Hepworth, Richard Hamilton, Peter Blake, Lucien Freud, Graham Sutherland, Francis Bacon, David Hockney, Anselm Kiefer, Joseph Beuys, Nam June Paik
Architecture: LeCorbusier, Eero Saarinen, Moshe Safdie

SOUTH/CENTRAL AMERICA: Frida Kahlo, Diego Rivera, Fernando Botero

Arts in United States History: Early America and Americans (Beginings to 1650)

Dance, Music, and Theatre	Visual Arts and Architecture
Native American Dance: In diverse North American habitats, Native Americans developed distinctive dance patterns, some of which have been preserved into the modern period. Many of the Native American dances are sacred and not danced publicly. The American Indian Dance Theater, founded, in 1987, preserves and performs public tribal dances. Non-Native American choreographers, such as Ted Shawn and Eric Hawkins, have created and performed works inspired by Native American cultures	Highly developed and organized native American civilizations in North, Central, and South America Spanish colonial architecture in Florida, New Mexico becomes a fusion of European and native American styles Forts, trading villages, small settlements by northern Europeans: Roanoake, Jamestown, Pemaquid, Plymouth, Boston, Salem, New Amsterdam; engravings of maps and scenes of the "New World" published in Europe See the sections on Arts in World History, 1450–1750

Arts in United States History: Settlements, Colonies, and Emerging American Identity (1600 to 1763)

Dance, Music, and Theatre	Visual Arts and Architecture
Regional differences in the colonies regarding the appropriateness and place of dance, music, and theatre In the North: In 1684, Boston ministers publish *An Arrow Against Profane and Promiscuous Dancing;* many Puritans disapproved of dancing; others saw it as a means of teaching poise but only to be done in the privacy of the home Development of the Singing Schools movement in New England In the South: Social dances are more accepted; European court dances, as well as those influenced by European dances and African-American dances. English acting troupes present plays in Virginia. Legislation of 1740 bans slaves from beating drums and playing instruments; new forms of dance emerge as slaves find other ways to create rhythm Folk music from all sources of colonization as well as Native American music	Native American artwork; European travelers record their impressions of native work, including settlements in the East and in the 18th century, Northwest Coast masks, metalwork, sculpture Colonial: Paintings such as the *Portrait of Robert Gibbs* (c. 1670, Museum of Fine Arts, Boston), *Mrs. Elizabeth Freake and Baby Mary* (c. 1671–75, Worcester Art Museum); see antecedents in 17th century Dutch and English painting; Jacobean style carved colonial furniture, silversmithing and engraving by artists such as Paul Revere ARCHITECTURE: Colonial and Georgian styles: Massachusetts and New England: Old Ship Meeting House, Hingham (1681) Parson Capen House, Topsfield (1683) Isaac Royall House, Medford (1732–37) Southwest: Mission churches, Acoma and Chimayo Pueblos, New Mexico Utilitarian architecture: grist mills, saw mills, and tide mills; barns, bridges

Arts in United States History: The American Revolution, Creating a New Nation (1750 to 1815)

Dance, Music, and Theatre

Dance Social dance becomes increasingly important; increasing numbers of dancing masters in colonies; colonists perform country dances, jigs, and cotillions

John Durang; dance as part of theatre, hornpipes, jigs, and harlequinades; the Baltimorean Boy, first black theatrical artist to appear in Baltimore

French immigrants bring ballet to America

Music Composers such as Daniel Reed, William Billings, Benjamin Franklin, Supply Belcher. Also, folk music of the period.

Theatre In the mid-18th century, before the Revolution, traveling acting troupes played English dramas

1752: actor Lewis Hallam establishes the first theatre troupe in the colonies in Wiliamsburg, VA. His troupe played in New York and Philadelphia, and after his death was taken over by David Douglass and Hallam's son, who gave performances and built theatres in Philadelphia, New York, Charleston, and Providence

1774: The Continental Congress closes theatres, some troupes move to Jamaica, and return after the war. When theatres reopen after 1787, American stock companies begin to have more permanent homes, such as the John Street and Park Theatres in New York, the Chestnut Street and Southwark Theatres in Philadelphia. Professional theatre is more readily accepted in the South than in the conservative and religious North, but Boston finally gets the Federal Street Theatre, designed by Charles Bulfinch, in 1794. Royall Tyler's *The Contrast,*1787, the first American play to be widely produced

Visual Arts and Architecture

Paintings by artists such as Benjamin West, Gilbert Stuart, John Singleton Copley, and the Peale family: Charles Willson, Rembrandt, Raphael and siblings; see antecedents in 18th century English and French painting

Furniture is refined and develops regional styles; African-American musical instruments, furniture

Decorative arts such as needlework, silverware

Prints and broadsides; satirical cartoons based on English models

Architecture Architects draw on classical models, Greek Revival architecture. Federal architecture: Massachusetts and New England: Charles Bulfinch, Massachusetts State House, Boston (1795–98), Amory Ticknor House (1804), Custom House, Salem (1819); Peter Harrison, Christ Church, Cambridge (1759–1761), First Baptist Church, Providence, RI; Thomas Jefferson, Monticello (1770–1809), Virginia State Capitol (1791); Benjamin Henry Latrobe, Bank of the United States of America, Philadephia (1798), Baltimore Cathedral (1805), Pattern books, such as Asher Benjamin's *The Builder's Companion* and *The Country Builder's Assistant,* are widely used, and help spread Greek Revival architecture beyond the cities into rural towns

Sculpture Woodcarving and detail in architecture: finials, brackets, and capitols; figureheads and trailboards on ships

Italian sculptors work on the United States Capitol: corncob columns, mythological figures. Houdon's portrait of Washington

Arts in United States History: Expansion, Reform, and Economic Growth (1800 to 1861)

Dance, Music, and Theatre

DANCE Social dances: African-American and Caribbean influences
Augusta Maywood is the first American ballerina to gain international recognition; George Washington Smith
Art of Black dance continues to develop; *calinda, bamboula;* minstrel shows; *juba*

MUSIC Composers: Lowell Mason; advent of "shape-note" hymnals such as the *Sacred Harp*
Beginnings of both African-American and Anglo-American spirituals. Also, other representative folk music of the period

THEATRE After 1800, theatre grows rapidly; by 1825, 60 theatres in the United States, 20 of them with permanent acting companies. The Boston Museum's lecture room used for drama, opens in 1841, is often expanded and in use until the 1890s. Repertoire of most companies includes much Shakespeare, Restoration, and 18th century comedies and melodramas. Interest grows in creating a distinctive American theatre; John August Stone's *Metamora, or the Last of the Wampanoags,* is popular in the 1820s and 1830s as are Harriet Beecher Stowe's *Uncle Tom's Cabin* and Washington Irving's *Legend of Sleepy Hollow,* in the 1850s and later. English actors such as Edmund Kean and William Charles Macready and Americans such as Edwin Forrest, Edwin Booth, Charlotte Cushman, Mrs. Mary Ann Duff, Mrs. D. P. Bowers. Cushman is the first American actress to be successful in Europe, and Ira Aldridge the first African-American actor to play in London. As Americans move west, theatres are quickly established, including William Chapman's *Floating Theatre* in 1831, the first of the Mississippi River showboats. Minstrel shows performed by white actors in black makeup in the North and South from the 1830s to 1860s

Visual Arts and Architecture

NATIVE AMERICAN Plains Indian tipis, bead and featherwork
Southwest: weaving, such as Navaho blankets, and pottery
Northwest Coast: masks, totem poles, woodcarving and metalwork
As Native Americans are moved west by federal policy, increasing interest on the part of some European Americans in collecting and documenting Indian artifacts and ways of life

GREEK REVIVAL SCULPTURE: Americans studying and producing sculpture based on Greek and Roman classical models: Hiram Powers, Horatio Greenough, Henry Brown, Harriet Hosmer. The American artists in Rome are the subject of Nathaniel Hawthorne's *Marble Faun*

PAINTING The Hudson River School, American Romanticism: Thomas Cole, Asher Durand, Frederick Church; Fitzhugh Lane depicts seaports, *The Peaceable Kingdom* by Edward Hicks; George Caleb Bingham and Albert Bierstadt depict the West. Italian artist Constantino Brumidi begins painting an extensive group of frescoes in the United States Capitol building in the 1850s

PRINTING Wood-engravings in magazines such as *Harper's Monthly* and *Weekly* and Boston magazines such as *Ballou's Pictorial;* lithography: James Audubon; popular prints produced by firms such as Currier and Ives

ARCHITECTURE Greek Revival architecture; United States Capitol, Washington, DC (1818–29); architects such as Thomas U. Walter, Isaiah Rogers, Ithiel Town; plantation architecture in South, such as Belle Grove in Louisiana
Beginning of Gothic Revival and "Carpenters' Gothic": James Renwick, Andrew Jackson Downing Large-scale New England mill architecture in sites such as Lowell, Fall River, MA and Manchester, NH
Shaker architecture such as in meeting houses throughout New York and New England; the barn at Hancock, MA; Shaker furniture design

Arts in United States History: The Civil War and Reconstruction (1850 to 1877)

Dance, Music, and Theatre

Dance American ballet goes into decline; social dance continues to be popular, Virginia reels, country jigs, shakedowns; waltz and polka become popular; religious dance of the Shakers

Music Composers: Stephen Foster, Louis Moreau Gottschalk. Further development of the spiritual. Also folk music of the period

Theatre See many artists of the previous period. From the end of the Civil War to 1900, approximately 4,000 theatres built; some equipped for very elaborate scenic effects. Theatre managers such as Augustin Daly and A. N. Palmer rely heavily on European playwrights and also write and produce plays and manage stock companies and create travelling "road shows" to present hit plays in many cities. *Uncle Tom's Cabin* opens in New York in 1852, and in post-war revivals becomes a national institution, with about 500 companies playing it as late as 1900

Visual Arts and Architecture

See many artists and architects of the previous period
Art for the home becomes important, with the publication of books of advice on how to decorate and manage the home. After the Civil War, it becomes fashionable for Americans to take the "grand tour" of Europe and the Middle East, to see sites of ancient and medieval civilizations. Collectors such as J.P. Morgan and William T. Walters begin to assemble collections that will become the core of public museums of the late 19th and 20th centuries

Painting Continued interest in landscape, particularly of the West; use of the Indian as a symbol of vanished natural America; renewed interest in portrait and genre scenes

Photography Matthew Brady, portraits and photographs of the Civil War; the Daguerreotype makes portraiture available to a wider audience. The stereopticon provides the illusion of three dimensions, and popularizes dramatic landscape vistas from America and abroad

Printing Growth of popular magazines, the technology of printing large wood-engravings from multiple blocks, and pictorial lithographs; artists such as the caricaturist Thomas Nast and illustrator/painter Winslow Homer

Architecture The Philadelphia Centennial Exposition (1876); continued Gothic Revival and Italianate styles applied to churches and large civic buildings such as city halls, railroad depots; H. H. Richardson, Peter Wright

Arts in United States History: The Advent of Modern America (1865 to 1920)

Dance, Music, and Theatre

Dance Influences to and from Europe; and from non-Eurocentric cultures including Americas — Central and South, Asia, Australia, Caribbean, Hawaii, Malaysia, and Native American
1905 — Elizabeth Burchenal establishes folk dance movement within the Playground Association of America in New York City
Albert Newman, Louis Chalif, and Luther Gulick lead training of methodology for teachers as dance in education gains acceptance;
Influence of François Delsarte in America; Mackaye and Stebbins; early development of modern dance: Ruth St. Denis, Ted Shawn

Music Composers: John Philip Sousa, Victor Herbert, Edward MacDowell, Mrs. H.H.A. Beach, Scott Joplin, William C. Handy, Harry Burleigh. The development of ragtime, blues, and jazz; minstrel shows, variety and burlesque shows. Establishment of music conservatories such as the New England Conservatory in Boston

Theatre Growth of touring theatrical companies and the Theatre Syndicate; one-man shows by authors such as Charles Dickens and Mark Twain. Interest in distinctive American plays and characters is strong; Longfellow's *Evangeline* is produced in New York in 1874, and continues in other theatres for 30 years. Drama schools begin in major universities; George Baker teaches playwriting at Harvard and Yale. Comic opera, such as works by W. S. Gilbert and Arthur Sullivan, and Jacques Offenbach are popular, paving the way for American musical revues and comedies. First productions in America of modern European drama such as those by Henrik Ibsen, August Strindberg, Maurice Matererlinck, Oscar Wilde, and Anton Chekhov

Visual Arts and Architecture

Painting Erastus Salisbury Field, John LaFarge, James A. M. Whistler, Albert Pinkham Ryder, John Singer Sargent, Mary Cassatt, Childe Hassam, Thomas Eakins, Winslow Homer, William Harnett, Robert Henri, George Luks, George Bellows

Photography Jacob Riis, Alfred Steiglitz; Eadward Muybridge

Printing Growth of popular magazines, prints, and book illustration; N. C. Wyeth, Howard Pyle, Charles Dana Gibson, Will Bradley, the advent of color printing in magazines and books. Engravings of European paintings and lithos of domestic subjects, still lifes, landscapes widely available; *Art Moderne* and graphic design

Museums, Education, and Fairs The establishment of large art museums such as the Museum of Fine Arts, Boston, and the Metropolitan Museum, New York, and the Smithsonian Institution, Washington, DC; and art colleges, such as the Massachusetts College of Art; visual arts and music become widely taught subjects in public schools
The Centennial Exposition in Philadelphia in 1876 and the Chicago Columbian Exposition in 1893

Architecture Frank Lloyd Wright and the Prairie Style, H. H. Richardson (Trinity Church, Boston, 1872–1877), and Gothic Revival Richard Morris Hunt, Louis Sullivan; development of the skyscraper and structures such as the Brooklyn Bridge (1883); large architectural firms such as McKim, Mead, and White (Boston Public Library, 1887–1895). Landscape architecture by Frederick Law Olmsted: Central Park in New York and the "Emerald Necklace," including the Fenway, in Boston. Mansions for the wealthy in big cities, including the newly developed Back Bay of Boston, and in resort areas such as Newport, RI

Arts in United States History: America and Two World Wars (1914–1945)

Dance and Music

DANCE Ballet: George Balanchine/New York City Ballet; Ballet Theater: Agnes DeMille, Jerome Robbins, Antony Tudor; Christiansen Brothers; Ruth Page

Black concert dance: Clubs, brotherhoods, and friendly societies sponsor dance works based on African and Afro-Caribbean sources; black churches and colleges continue support; Asadata Dafora, Katherine Dunham, Pearl Primus (ethnologists and choreographers);

Early modern dance pioneers: Martha Graham, Doris Humphrey, Charles Weidman, Helen Tamiris

Colleges and universities support the development of dance: modern dance: Bennington School of Dance; Margaret H'Doubler, pioneer of modern dance at University of Wisconsin, Connecticut College American Dance Festival, Teachers College, Columbia; Hanya Holm, Dudley-Maslow-Bales, Lester Horton, Bella Lewitzsky, Anna Sokolow, New Dance Group, 92nd St. YMHA-YWHA, New York City

Spanish influences: José Greco, Carmen Amaya, flamenco. Musical theatre and film: Josephine Baker, Fred Astaire, Busby Berkeley, Clarence "Buddy" Bradley, Jack Cole, Gene Kelly. Vaudeville, Harlem Renaissance: the Savoy Ballroom; King "Rastus" Brown, Bill "Bojangles" Robinson, Eddie Rector, John W. Bubbles; "Honi" Coles, "Cholly" Atkins

MUSIC COMPOSERS: Cole Porter, Charles Ives, Carl Ruggles, George M. Cohan, Charles Griffes, "Jelly Roll" Morton, Jerome Kern, Irving Berlin, George Gershwin

Notable Performers: Bessie Smith, "Ma" Rainey

Notable Developments: Chicago-style jazz, boogie-woogie, Big Band era, emergence of the Broadway musical, beginning of American nationalistic school with early works of Aaron Copland, Morton Gould, George Gershwin, and others

Theatre, Visual Arts and Architecture

THEATRE Eugene O'Neill, Thornton Wilder; Maxwell Anderson, Sidney Howard, Robert Sherwood, George S. Kaufman, Paul Green, Marita Bonner, Susan Glaspell. Visits by members of the Moscow Art Theatre in the 1920s introduce the Stanislavsky method of acting, which becomes Americanized through the Group Theatre and in the late 1940s in the Actors' Studio under Lee Strasberg. The Works Progress Administration (WPA) Federal Theatre Project of the 1930s provides work for actors, technicians, playwrights, directors during the Depression. The development of vaudeville and American musical theatre: George M. Cohan, Florenz Ziegfield, Jerome Kern, Richard Rodgers, Oscar Hammerstein. The "golden age" of New York's Hispanic theatre, 1920s–30s. First motion picture theatres offer competition; D. W. Griffith, Charlie Chaplin, Buster Keaton; talkies begin in 1927 with Al Jolson in *The Jazz Singer*. Drama, comedies, and dance/music movies of the Depression, directors such as Orson Welles and Howard Hawks. Development of animation: Winsor McKay, Walt Disney; the first radio and television dramas

VISUAL ARTS 1913: The "Armory Show," a group exhibition of European modernist works in New York and Chicago; American artists: Marsden Hartley, John Marin, Joseph Stella, Georgia O'Keeffe, Charles Demuth, Charles Sheeler, Edward Hopper, Grant Wood, Stuart Davis, Ben Shahn, Arthur Dove, Thomas Hart Benton, Diego Rivera

Photography: Berenice Abbott, Paul Strand, Edward Weston, Lewis Hine, Dorothea Lange, Ansel Adams, Imogene Cunningham, Man Ray, Harold Edgerton, Margaret Bourke-White

Civic sculpture such as the Lincoln Memorial by Daniel Chester French

ARCHITECTURE Frank Lloyd Wright, Walter Gropius

The Works Progress Administration (WPA) funds architectural history studies in each state

Arts in United States History: The Contemporary United States (1945 to the Present)

Artists from 1945 to the present have been influenced by international movements; please also see the corresponding section on the Arts in World History: 1945 to the Present.

Dance

A number of dance companies founded.
1946: José Limon Dance Company
1950s: Ballet: The Joffrey Ballet, Modern: Anna Sokolow, Alvin Ailey, Merce Cunningham, Erick Hawkins, Alwin Nikolais, Murray Louis, Paul Taylor
1960s: Ballet: Boston Ballet, Dance Theater of Harlem
Postmodern dance, happenings; Ann Halprin, Simone Forti, The Judson Group, Robert Dunn, Yvonne Rainer, Trisha Brown, Deborah Hay, David Gordon; Steve Paxton Lucinda Childs, Meredith Monk, Kenneth King, Douglas Dunn. Grand Union.
1970s: Ballet: The Feld Ballet, contact improvisation; Pilobolus; Dance Umbrella; Twyla Tharp, Eiko and Koma; Kei Takei; Mark Morris; Bill T. Jones/Arnie Zane; Garth Fagan, Liz Lerman, Merian Soto, Pepon Osorio, Viveca Vazquez, Jawole Willa Jo Zollar
1987: American Indian Dance Theater established, the first professional Indian (Native American) dance company to represent tribes throughout North America.
Theatrical Dance: Musical theatre and film: choreographers and performers Gower Champion, Agnes DeMille, Jerome Robbins, Michael Kidd, Robert Fosse, Garth Fagan; Savion Glover, Julie Taymor

Music

Composers: Douglas Moore, Walter Piston, William Grant Still, Howard Hanson, Virgil Thomson, Henry Cowell, William Dawson, Roy Harris, Duke Ellington, Randall Thompson, Aaron Copland, Ruth Crawford Seeger, Frederick Lowe, Richard Rodgers, Jules Styne, Elliot Carter, Samuel Barber, William Schuman, Gian-Carlo Menotti, John Cage, Norman Dello Joio, Morton Gould, Vincent Persichetti, Milton Babbitt, Ulysses Kay, Leonard Bernstein, Daniel Pinkham, Gunther Schuller, Emma Lou Diemer, George Crumb, Stephen Sondheim, Steve Reich, Philip Glass, Ellen Zwilich, John Corigliano, John Adams

Notable Performers: Many of the above composers; also the following jazz performers: Louis Armstrong, Billie Holiday, Dizzy Gillespie, Charlie Parker, Miles Davis, Thelonius Monk

Arts in United States History: The Contemporary United States (1945 to the Present)

Artists from 1945 to the present have been influenced by international movements; please also see the corresponding section on the Arts in World History: 1945 to the Present.

Theatre

Broadway and off-Broadway as a center of theatre and musical theatre; playwrights such as Tennessee Williams, Arthur Miller, Lillian Hellman, Robert Bolt, Archibald MacLeish, Edward Albee, Truman Capote, Arthur Kopit, William Saroyan, Ossie Davis, James Baldwin, Langston Hughes, Ed Bullins, David Rabe, Neil Simon, Lonne Elder, David Henry Hwang, Alice Childress, Lorraine Hansberry, August Wilson, Imamu Amiri Baraka (LeRoi Jones), Nzotake Shange, Sam Shepard, David Mamet, Marsha Norman, Christopher Durang, Wendy Wasserstein

Hispanic theatre's *"gran florecimiento"* in the 1960s–80s; Roberto Rodrigues Suarez, founder of modern Puerto Rican drama in the United States, the Puerto Rican Travelling Theater, founded by Miriam Colon. Other members of Puerto Rican drama community: Nilo Cintron, Betsy Cordova, Miriam Cruz, Enrique Gomez, Jorge Gonzalez, Iraida Polanco, Jimmy Victor, Dean Zayas, Oscar A. Colon, Carmen Rivera, Eduardo Lopez, Rueben Gonzalez, Fred Valle, Yolanda Rodrigues, Juan Alam, Candido Tirado, Eva Lopez, Jose Rivera

Other important theatres: American Place Theater, Nuyorican Poets' Café, Shaman Theater Repertory Company, Pregones Commercial touring Company. Musicals such as *Oklahoma!, The King and I, My Fair Lady, West Side Story, Les Miserables, Rent*

Regional Repertory Theatres In the 1960s, increasing number of regional theatres the development of the "directors' theatre" under artistic directors such as Peter Brook, Adrian Hall, Robert Brustein, Andre Serban, Robert Wilson. One-person shows of storytelling by performers such as Anna Deveare Smith and Spalding Gray

Visual Arts and Architecture

Many styles in rapid succession, and the importance of galleries to sell artists' work. Abstract Expressionism, Pop Art, Op Art, forms such as performance art and installations. Franz Kline, Jackson Pollock, Mark Rothko, Hans Hoffman, Josef Albers, Ellsworth Kelly, Ad Reinhardt, Frank Stella, Joseph Cornell, Robert Motherwell, Willem de Kooning, Robert Rauschenberg, James Rosenquist, Roy Lichtenstein, Claes Oldenburg, Romare Bearden, Jacob Lawrence, Andy Warhol, Morris Louis, Helen Frankenthaler, Donald Judd, David Smith, Alexander Calder, Robert Morris, Jenny Holzer, Nancy Graves, Martin Puryear, Louise Bourgeois, Jennifer Bartlett, Lois Maillou Jones, Tim Rollins, Roger Brown, Robert Smithson

Photography Minor White, Eliot Porter, Richard Avedon, Cindy Sherman, William Wegman

Public Sculpture Revival of interest in, and funding for, major national public sculpture such as the Viet Nam Memorial in Washington DC by Maya Lin, and subsequent memorials to veterans of the Korean War, World II; Holocaust memorials; large abstract public sculptures commissioned and installed as part of urban renewal of the 1970s–80s

Architecture Philip Johnson, I. M. Pei, James Stirling, Michael Graves, Frank Gehry; writers on architecture such as Lewis Mumford, Vincent Scully, Ada Louise Huxtable

Politics and the Arts Establishments of the National Endowments for the Arts and for the Humanities in 1965; controversies over the funding of projects in the 1990s. Rise of corporate sponsorship of exhibitions and performance series

Appendix B: Assessment Development

Classroom, school, and district assessment in the arts should be linked directly to the Standards in this Framework that describe what students should know and be able to do. Consistent use of the Standards helps teachers, students, and parents understand the school's expectations. In addition, teachers can ask students to summarize the criteria for excellent work in their own words to help them internalize the Standards. When curriculum, instruction, and assessment are closely aligned, a review of student work can help teachers modify their instruction and identify gaps in the curriculum.

Forms of Assessment

Observation and Oral Critique

Oral critique based on observation has traditionally been part of artistic decision-making, and has the practical advantage of providing instantaneous feedback to students.

Written Assessments: Multiple-Choice and Short Answer Questions

These are an efficient way of finding out whether students have gained basic knowledge such as arts terminology or can do some tasks in the arts that by nature involve writing such as recording music notation, or analyzing a speech from a play.

Performance Assessments: Tasks and Portfolios

Performance assessments require students to show what they can do in ways distinct to the art form they are studying. Tasks, such as the one on the following page, focus on how students solve a particular open-ended artistic problem. Designed around Standards, their purpose is to measure student achievement using a scoring guide, or rubric, that defines levels of performance. Performance tasks can be designed for individual classes or used for large-scale standardized assessment across schools and districts. Educators designing assessments should include adaptations for students with disabilities.

Portfolios are purposeful collections of student work used by students and teachers to reveal progress in achieving the Learning Standards over time. Frequently used in elementary and writing classes as well as in arts classes, a key element of the portfolio approach is the written or recorded documentation of students' emerging ideas and skills. Unlike a professional artist's presentation portfolio, which contains examples of "best" work and final performances, the student portfolio includes recordings of rehearsals, early sketches and drafts, and journal entries. Periodically students review portfolios with their teachers and parents and reflect on their work.[4]

Large-Scale Assessments

Large-scale assessments are those that assess the performance of selected groups or grades of students in a district or state (as in the Massachusetts Comprehensive Assessment System, or MCAS) or a sample of students at a grade level (as in the National Assessment of Educational Progress, or NAEP). The 1997 NAEP for dance, music, theatre, and visual arts included performance assessments, multiple-choice, and short answer questions. Descriptions of these assessments and reports of student performance at grade 8 are available from the National Center for Education Statistics, http://nces.ed.gov.

Theatre Design:
A Sample Performance Assessment and Scoring Guide
Grades 5–8

Background: The following assessment is appropriate for students who have read plays, seen live or filmed theatrical performances, and discussed the concepts of technical requirements (i.e., need for entrances, exits, furniture, or props listed in a script) and design choices. Although written for a theatre class, it could be also be used in a collaborative unit taught by English language arts and visual arts teachers.

The Task: Students read and analyze a one-act play, draw or make models of sets and costumes, make design choices about props, lighting and make-up, and justify their choices in writing. Students could work and be scored either individually or as groups.

The Standards: This assessment is aligned with the Theatre Learning Standards for Technical Theatre, grades 5–8:

4.4 Read and analyze a play for its technical requirements, identifying points in the script that require the addition of a technical element; and

4.5 Draw renderings, floor plans, and/or build models of sets and explain choices in using visual elements and principles.

Sample Scoring Guide or Rubric:

Level 4: Student's designs for the play reflect a detailed understanding of the technical requirements of the play and strong use of visual elements and principles to create emphasis and contrast. The student presents designs or descriptions for all theatrical elements (set, props, lighting, costume, make-up), gives a persuasive explanation of why these choices are appropriate for this play, and how they will contribute to a unified effect.

Level 3: Student's designs reflect the technical requirements of the play and adequate knowledge of visual elements and principles to create emphasis. The student presents designs or descriptions for most theatrical elements and gives a clear explanation of why the choices are appropriate for the play.

Level 2: Student's designs reflect some of the technical requirements of the play; knowledge of visual elements and principles is inconsistent. The student presents incomplete designs or descriptions for the theatrical elements, or completed designs for fewer than half of them and gives minimal or inconsistent explanation for the choices made.

Level 1: Student's design does not reflect the technical requirements of the play; knowledge of visual elements and principles is weak. The student presents incomplete designs for the theatrical elements, and gives little or no explanation for the choices made.

Note: This assessment is based on a model entitled *Set Design,* developed by the Arts Education Consortium of the State Collaborative on Assessment and Student Standards (SCASS), a project of the Council of Chief State School Officers (CCSS0).

Appendix C:
Research on the Arts and Learning

The writers of this Framework contend that the primary reason for studying the arts is to increase students' knowledge of the arts disciplines in their own right. Nonetheless, it is important to acknowledge that studying the arts for their own sake has never had the unconditional support of the American public. Perhaps as a consequence of the skepticism about the value of the arts in education, there is a growing body of educational research whose purpose is to investigate the instrumental effects of arts education on student achievement. These studies typically investigate subjects such as:

- the relationships between test scores in other areas and arts study, and
- the transfer of learning from the arts to other disciplines.

Advocates of arts in the schools are naturally interested in such studies, but most believe that it is unwise to make sweeping generalizations based upon them, as is sometimes done in the popular press. For example, analysis of Scholastic Aptitude Tests (SAT) scores over several years have revealed consistent findings that high school students who study the arts on average have higher scores than students who do not take arts courses. Although higher SAT scores may be cause for rejoicing, the association of test scores and arts study could be explained by a number of other factors. Researchers caution that there is simply not yet enough evidence for readers to infer that there is a *causal* relationship between arts study and elevated test scores.[5]

Studies have also linked listening to classical music to better performance on spatial tasks linked to mathematical reasoning — the so-called "Mozart Effect." These studies are based on limited experimentation, and subsequent researchers have had difficulty replicating the results of the initial studies. Writers who are critical of the rigor and validity of the research point out that it is risky to base a rationale for support of arts programs on research that may have inherent design flaws, and whose findings may be questioned or eventually disproved.[6]

The majority of studies about the transfer effects of arts education have been done at the early elementary level, and a selected number of these are discussed below. The very nature of the questions researchers ask may lead teachers and parents to observe children's learning more closely, and to look for evidence of relationships between arts education and reading, language development, listening skills, thinking skills, mathematics, and non-verbal forms of communication.

A good place to start a review of research is in the report of the Goals 2000 Arts Education Partnership on learning in children from birth to age eight. The report emphasizes the importance of the arts to children's mental and physical growth.

> A close look at what constitutes the best kind of experience for infants and young children quickly points to the arts. From a baby's first lullaby to a three-year-old's experimentation with finger paint to a seven-year-old's dramatization of a favorite story, developmentally appropriate arts experience is critical. For all children at all ability levels, the arts play a central role in human development: cognitive, motor language, and social-emotional development. The arts serve to motivate and engage children in learning; stimulate memory and facilitate understanding; enhance symbolic communication; promote relationships and provide an avenue for building competence.

Poetry, Drama, Movement, Visual Arts, and Early Childhood Education

The task force report highlights the pivotal role that the arts play in fostering young children's enchantment with literature and in "reinforcing children's language and literacy development." As early as age three or four years, children can recite poetry, memorize, invent, and perform finger plays, and begin rhyming words. These are some of the fundamental tools for developing language skills.[7]

Some researchers have also documented what they regard as the "unique kinship of drawing and writing."[8] They report that students who draw their stories before writing them "tended to produce more words, more sentences and more idea units, and their overall writing performance was higher than the students who wrote without drawing."[9] In addition, effect was found equally in boys and girls. This is noteworthy in that typically the writing skills of boys "lag behind that of girls."

Drama is also natural device for encouraging early literacy. Dramatic play can be a rehearsal for writing or a first draft. In examining the mechanisms of written composition, researchers discriminate between the abstract mode of planning a story linguistically, and the more concrete method of rehearsal as a "model of composition planning."[10] Rehearsing stories through drama provides a safe, comfortable and natural arena for young writers to "test out, evaluate, revise, and integrate ideas before the writing begins."[11]

The authors of *Preventing Reading Difficulties in Young Children,* a 1998 report by the National Academy of Arts and Sciences, also write of the outcomes of early introduction to drama :

> Children . . . benefit from play-based instruction in which they invent dramatic play scenarios. This kind of sociodramatic play not only increases oral language use and enables children to practice storytelling skills but it offers a challenge for children to plan, negotiate, compose, and carry out the "script" of their play. These skills are related to the development of reading comprehension.[12]

Music and Early Childhood Education

Music offers additional and distinct opportunities for early language acquisition. Children's propensity for rhythm and melody fosters listening, speaking, reading, and writing skills. Learning songs is both a linguistic and a musical activity.[13] There is evidence to support the existence of a relationship between aural skills and reading: "children's awareness of speech sounds, 'phonological awareness,' has significant impact on learning to read."[14] In addition, there may be a physiological relationship between the development of reasoning skills required for math and science and complex music patterns.[15] One researcher explains:

> Music might be considered a pre-language which, while children are very young, excites inherent brain patterns and promotes their use in complex reasoning tasks. Based on our findings, we predict that music training at an early age — when the connections in the brain are most plastic — provides exercise for higher brain functions.[16]

Directions for Future Investigations

A large study is currently being undertaken that will analyze of published and non-published research on arts education. This report will describe research and evaluation approaches that the writers believe produces defensible evidence for the broad effects of the arts on learning.[17]

The Goals 2000 Arts Education Partnership recommends that the two important areas for research are student learning and on policy development. The group has identified the following priorities for research on student learning:

- studies that examine the effects of arts education on the learning and development of children from birth to age five;
- student achievement in the arts and other academic areas;
- studies that examine the effects of arts education on preparing students for successful work and careers;
- studies that examine the effects of arts education on the academic performance of at-risk student populations;
- studies that examine the effects of arts education on student understanding and appreciation of the diversity of cultural traditions in America; and
- studies that identify strong instructional practices in the arts along and effective methods of professional development for teachers throughout their careers.

For policy development, the following priorities are recommended:

- data collection by the National Center for Education Statistics on trends in K–12 arts education;
- surveys to track attitudes of the public, educators, and policy-makers towards arts education;
- case studies of districts in which the arts are strongly supported;
- studies on the effects of arts education on college admission requirements and hiring criteria set by employers; and
- studies that compare the effects of arts education in American schools to those in other countries in the areas of student achievement in the arts, general academic achievement, and other important learning outcomes.[18]

Appendix D: Opportunities to Learn the Arts: Organizing Materials, Space, and Time

Strong arts programs develop when educators define what they need in order to teach the arts comprehensively and safely. To meet the Standards in this Framework, schools must provide students and teachers with adequate materials, equipment, facilities, and time. Programs grounded in creating and performing require art materials, musical instruments, scripts, and scores. These programs also require generic equipment such as projectors, tape recorders, televisions, and VCRs, computers and CD-ROM players, and, depending on the program and level, specialized equipment such as synthesizers, scanners, lighting equipment, printing presses, darkroom equipment, potter's wheels, and kilns.

Responsible educators pay attention to the issue of safety in the arts. In visual arts studios, as well as in set design and construction, this means choosing non-toxic art materials, and supervising students when they use tools. Visual arts rooms need adequate wiring, ventilation, and plumbing, and dance studios and theatres need flooring that will support dancers' and actors' movements without causing injury. Theatres need adequate wiring and supports for lighting, and music rooms need acoustical treatment to absorb sound and prevent hearing loss.

All arts educators need a resource library in order to introduce students to works of art from the past and other cultures. While some arts educators use textbooks, many teachers find that it is more useful to build an individualized collection of audio and video recordings, software, artifacts, books, prints, or slides that can be used flexibly. Software companies offer many compilations of visual and performing arts, and the number of available collections can only be expected to grow in the future. Public broadcasting and the Massachusetts Corporation for Educational Telecommunications (MCET) provide excellent arts programming, and the Internet offers the opportunity to connect with artist bulletin boards and international sources for the arts. For locating both traditional and electronic sources of information, the arts teachers' most valuable allies are school library/media specialists, technology specialists, and children's, young adult, and reference librarians in public libraries.

Among the most precious and elusive resources for the arts educator are sufficient time for teaching and planning, and sufficient space for student activities and storage of student work. Administrators and arts educators should work together to define space and time needs. They will find it useful to consult the *Opportunity to Learn Standards* of the Music Educators National Conference and the National Art Education Association regarding class and room size, and scheduling recommendations at each grade span.

Appendix E:
Improving Arts Education: What Partners Can Do

Art Teachers	• Teach the essential skills of creating, performing, and responding • Inspire students to enjoy and grow through the arts • Base curriculum, instruction, and assessment on the Standards in the Arts Framework • Collaborate with other teachers, educators in cultural institutions, and families to enhance students' experiences of the arts • Document and disseminate successful projects • Expand knowledge of the arts by taking courses in your discipline and other arts disciplines, and knowledge of standards-based education by reading professional journals and attending conferences
Art Administrators	• Provide direction and resources to arts educators, and assure that the district arts curriculum provides appropriate arts education to each student, and that there are appropriate districtwide arts assessments • Ensure PreK–12 curriculum coordination in the arts
Teachers of Other Disciplines	• Integrate the arts into instruction in other subjects • Plan and conduct interdisciplinary projects with arts teachers
Superintendents and Principals	• Provide leadership to develop a philosophy and school climate in which learning in, about, and through the arts is valued • Support arts education with reasonable staffing, budgets, schedules, professional development, and assessments
Family Members	• Advocate for comprehensive and sequential arts programs that allow students to meet the Standards of the Arts Framework • Contribute knowledge of family heritage, skills, and expertise in the classroom • Encourage students' arts explorations outside of school
Artists in Residence	• Collaborate with arts teachers and other faculty to present new perspectives on the arts to students and teachers • Become familiar with the Arts Framework and with school curriculum • Perform and create works with students and teachers
Cultural and Community Institutions	• Collaborate with arts teachers and other faculty to teach students about the cultural resources in their communities • Become familiar with the Arts Framework and with school curriculum • Offer opportunities to students for community service learning

Appendix E:
Improving Arts Education: What Partners Can Do

Higher Education Faculty	• Serve elementary and secondary school educators by fostering informal ongoing networks of teacher/researchers • Provide professional development and pre-service training • Conduct and publish research on the role of the arts in learning, teaching, and assessment, and in creating effective schools
Professional Associations	• Provide a meeting ground for all arts education advocates — from parent to professor — by sponsoring conferences, courses, and publications
Businesses	• Provide financial support for arts education programs • Offer internship opportunities for learning how the arts are used in the workplace in fields such as graphic design, fashion design, advertising, retail sales, publishing, broadcasting, entertainment, tourism, architecture, landscape architecture, and interior design
State Agencies such as the Department of Education and the Massachusetts Cultural Council	• Encourage study groups, institutes, school alliances, and networks to disseminate ideas about implementing the Arts Framework • Offer programs to support innovative arts teaching and connections among schools, artists, and cultural institutions • Provide links to national initiatives in arts education • Offer technical assistance to school districts in designing arts programs

Appendix F:
Technology Literacy Competencies and the Arts

Artists throughout the ages have taken advantage of the tools and technologies available in their time, and many have contributed to the design and refinement of inventions such as the camera obscura, the printing press, the organ, or the movie camera. Hence it comes as no surprise that many artists today are experimenting with the possibilities of new electronic media in their work. Arts programs are no longer complete if they fail to give students at least an introduction to technologies that will allow them to manipulate images and sounds electronically. Knowledge of these tools supplements, but should not supplant, knowledge of more traditional materials, instruments, and techniques.

The Technology Literacy Competencies are designed to guide districts in developing a coherent approach to teaching students skills in understanding and using educational technology. These competencies are based on the National Educational Technology Standards Project, developed in consultation with the United States Department of Education.

The technology competencies are divided into six broad categories: basic skills, social and ethical issues, productivity tools, communication tools, research tools, and problem solving tools. The competencies within each category need to be introduced, reinforced, and mastered by students throughout the K–12 curriculum. They build upon each other in a logical progression. The category of ethics and human issues, for example, involves more than just teaching students how to use technology tools. It should also involve discussions about the ethical dilemmas that arise when applying these tools.

The sample performance indicators represent realistic, attainable activities that link arts standards to the competencies. They are examples of how students would use technology skills when learning in and about the arts. Students should acquire basic technology skills by grade 8; in grades 9–12, they will be expected to build on these skills as they use technology to apply, demonstrate, generate, and evaluate ideas in the disciplines they study.

Technology integration requires content curriculum skills, technology training and support, and availability of hardware and software. The Massachusetts Education Reform Act of 1993 calls for a statewide education technology plan, often called Mass Ed Online. To implement this plan, Massachusetts has successfully undertaken multiple initiatives to increase the availability and use of technology in schools and classrooms. The Technology Literacy Competencies are part of this effort to guide districts in their technology planning.

Technology Competencies and the Arts

Categories	Competencies by Grade 8	In the Arts
Basic Skills and Operations	Students should be able to: • Identify the major components of technology devices that are used in a learning environment (computers, VCRs, audio- and videotapes, and other technologies) • Operate computers, VCRs, audio- and videotape players, and other technologies using appropriate input devices (mouse, keyboard, remote control) and output devices (monitor, printer) • Solve routine hardware and software problems that occur during everyday use • Select and use appropriate applications (e.g., word processing programs, database, spread-sheet, multimedia, web browser) for a variety of classroom projects • Communicate about technology using appropriate and accurate terminology	For example, students can: Open and close an application, write, spell check, print a document Locate, cut and paste graphics as part of a multimedia project Use a database to organize information about materials needed for sets, props, or costumes for a play
Social, Ethical, and Human Issues	Students should be able to: • Work cooperatively and collaboratively with peers when using technology in the classroom. • Identify ethical and legal behaviors when using technology in the classroom and describe personal consequences of inappropriate use • Practice responsible use of technology systems and software • Analyze advantages and disadvantages of widespread use and reliance on technology in the workplace and in society as a whole	For example, students can: Recognize and assume personal ownership for ideas, and respect others' ideas Understand and abide by acceptable use guidelines Become knowledgeable about the use of copyrighted music on the Internet
Technology Productivity Tools	Students should be able to: • Use technology tools (e.g., word processing programs, multimedia authoring, presentation, Web tools, digital cameras, scanners) to increase productivity of individual and collaborative projects • Create appropriate multimedia projects individually or with support from teachers, family members, or student partners • Use assistive technologies to remediate skill deficits when necessary • Use technology tools and resources for managing and communicating personal or professional information (finances, schedules, correspondence)	For example, students can: Use composing software in music to compose and arrange music Use graphic design software in a visual arts class to compose illustrations from scanned photographs Assemble a digital portfolio of their work

Technology Competencies and the Arts

Categories	Competencies by Grade 8	In the Arts
Technology Communication Tools	Students should be able to: • Use technology resources (word processing, e-mail, online discussions, Web environments) to communicate ideas, sounds, images. • Gather and analyze information using telecommunications. • Design, develop, publish and disseminate products (e.g., Web pages, videotapes) using technology resources that demonstrate and communicate curriculum concepts. • Routinely and efficiently use online information resources to meet needs for collaboration, research, publications, and communications • Collaborate with peers, experts, and others to contribute to a content-related knowledge base by using technology to compile, synthesize, produce and disseminate information, models, and other creative works	For example, students can: Use e-mail to communicate with a students working on a common theatre or musical composition project Create a web page that contains an exhibition of student work and performances Use graphic design software to manipulate images and text Use dance software to visualize choreography
Technology Research Tools	Students should be able to: • Use content-specific tools (online encyclopedias/dictionaries, electronic search tools, search engines) to locate, evaluate, and collect information from a variety of sources. • Evaluate the accuracy, relevance, appropriateness, comprehensiveness, and bias of electronic information sources concerning real-world problems • Routinely and efficiently use online information resources to meet needs for research • Select and apply technology tools for research • Collaborate with peers, experts, and others to contribute to a content-related knowledge base by using technology to compile, synthesize, produce and disseminate information, models, and other creative works	For example, students can: Look up vocabulary words in the arts using an online dictionary Locate information about cultural resources in the community Use online tools to locate artists then use e-mail to interview them
Technology Problem-Solving and Decision-Making Tools	Students should be able to: • Use technology resources (simulations, charts) for problem-solving. • Determine when technology is useful and select the appropriate tool(s) and technology resources to address a variety of tasks and problems • Investigate and apply expert systems, intelligent agents, and simulations in real-world situations	For example, students can: Enlarge an image appearing on the computer screen when needed Identify a research question; search for information in print and online; analyze the information and compose a presentation to teach others

References

[1] The *National Standards for Arts Education* may be ordered from the Music Educators National Conference, 1806 Robert Fulton Drive, Reston, Virginia 22091.

[2] The Core Concept is based on the work of Suzanne Langer, in particular, her essay on music in *Philosophy in a New Key,* 3rd edition (Cambridge: Harvard University Press, 1957, originally published in 1942). For the origins of the concept of symbolic languages, see Howard Gardner, *Art, Mind, and Brain* (New York: Basic Books, 1982. He discusses Ernest Cassirer's *Philosophy of Symbolic Forms* (3 volumes, first published 1923–29; New Haven: Yale University Press, 1953–59); Suzanne Langer's work, and Nelson Goodman's *Languages of Art* (Indianapolis: 1976).

[3] Massachusetts Department of Education, *History and Social Science Curriculum Framework* (Malden, MA: Massachusetts Department of Education, 1997); Core Knowledge and Commonly Taught Subtopics, 13–50.

[4] See Dennie Palmer Wolf and Nancy Pistone, *Taking Full Measure,* New York: The College Board, 1991, and Steven Seidel, Joseph Walters, Edward Kirby, Nina Olff, Kimberly Powell, Larry Scripp, and Shirley Veenema, *Portfolio Practices: Thinking Through the Assessment of Children's Work.* (Washington, DC: National Education Association, copyright President and Fellows of Harvard College, 1997). Other publications on the Arts Propel assessment in the arts project are available from Project Zero, Harvard University Graduate School of Education, Longfellow Hall, Cambridge, MA 02138.

[5] See Ellen Winner and Lois Hetlund, "Mozart and the S. A. T.'s," *New York Times,* March 4, 1999.

[6] See Elliot Eisner, *Does Experience in the Arts Boost Academic Achievement?* Reston, VA: National Art Education Association, 1998.

[7] Goals 2000 Task Force on Children's Learning and the Arts Birth to Age Eight. *Young Children and the Arts: Making Creative Connections,* (Goals 2000 Arts Partnership, Washington, DC, 1998) 2.

[8] E. Norris, K. Mokhtari, and C. Reichard, "Children's Use of Drawing as a Pre-writing Strategy." (*Journal of Research in Reading,* vol. 21, No. 1, 1998) 69–74.

[9] Ibid.

[10] Scardamalia and Bereiter (as cited in Moore, B. & Caldwell, H. 1993) "Drama and Drawing for Narrative Writing in the Primary Grades." *Journal of Educational Research,* 100–110.

[11] Moore, B. and Caldwell, H. *Drama and Drawing for Narrative Writing in the Primary Grades.* (*Journal of Educational Research,* 1993) 100–110.

[12] *Summary Report of Preventing Reading Difficulties in Young Children: Recommendations for Practice and Research.* (The National Research Council (NRC) report. National Academy of Sciences, Washington, DC, 1998) 7–8.

[13] G.A. Kolb, "Read with a Beat: Developing Literacy through Music and Song." (*The Reading Teacher,* Vol.50, No.1, 1996) 76.

[14] Bryant et al., as cited in Douglas, S. and Willatts, P. "The relationship between musical ability and literacy skills," (*Journal of Research in Reading,* vol. 17, no. 2, 1994) 99–107.

[15] Deborah Viadero, "Piano Lessons Found to Enhance Reasoning." (*Education Week,* March 12, 1997) 6.

[16] S. Black, "The Musical Mind." (*The American School Board Journal,* January, 1997) 21.

[17] Ellen Winner, Lecture, Bunting Institute, Radcliffe College, Cambridge, MA: March 3, 1999.

[18] Goals 2000 Arts Education Partnership, *Priorities for Arts Education Research.* (Goals 2000 Partnership, Washington, DC, 1997) iii.

Selected Resources: Performing Arts Organizations, Museums, and Bibliography

This section begins with a list of Massachusetts performing arts organizations and art museums that present public performances and exhibitions. There are many other individual artists and groups that primarily provide performances in schools, residencies, or professional development for teachers. Additional history museums are listed in the Massachusetts History and Social Science Framework.

For information about support for school performances, artist residencies, and professional development, please consult:

The Massachusetts Cultural Council (617) 727-3668, http://www.massculturalcouncil.org
Young Audiences, Inc. (617) 566-9262
Very Special Arts Massachusetts (617) 350-7713, http://www.vsamass.org

This Appendix contains the following sections:

Presenters and Performance Series 148

Dance (Ballet, Jazz and Modern, Folk and Ethnic) 149

Music (Classical, Opera, Jazz, Chorus, Folk and Ethnic) 150

Theatre (Theatre, Mime, and Storytelling) 152

Visual Arts (Arts Museums, Galleries, and Centers; Architecture Organizations, General or Youth Museums, History and Science Museums and Organizations that Exhibit Art) 153

Bibliography: Resources for All the Arts 157

Dance Education Associations and Bibliography 160

Music Education Associations and Bibliography 161

Theatre Education Associations and Bibliography 162

Visual Arts and Architecture Education Associations and Bibliography 166

General Arts Education Internet Resources 167

Academy of Performing Arts, Inc.
120 Main Street
PO Box 1843
Orleans, MA 02653-4013
508/255-8704

UMASS Amherst Fine Arts Center
2 Curry Hicks
Amherst, MA 01003
413/545-0190
http://www.umass.edu/fac

Cambridge Multicultural Arts Center
41 Second Street
Cambridge, MA 02141-1733
617/577-1400
http://www.cmacusa.org

Celebrity Series of Boston, Inc.
The Statler Bldg., Suite 1032
20 Park Plaza
Boston, MA 02116-4303
617/482-2595
http://www.celebrityseries.org

Barrington Performing Arts, Inc.
81 Egremont Plain Road
Great Barrington, MA 01230-1551
413/528-4424

Hudson Community Arts Series
155 Apsley Street
Hudson, MA 01749-1645
78/562-1646

Shea Community Theater, Inc.
71 Avenue A
Turners Falls, MA 01376-1115
413/863-2281
http://www.theshea.org

M.H. McCormack Center for the Arts
(The Strand)
543 Columbia Road
PO Box 255-247
Dorchester, MA 02125-2315
617/282-5230
http://www.StrandBoston.org

UMASS Lowell Center for the Arts
1 University Avenue
Lowell, MA 01854-2827
978/934-4452

The Wang Center for the
Performing Arts
270 Tremont Street
Boston, MA 02116-5603
617/482-9393
http://www.boston.com/wangcenter

Music Worcester, Inc.
Memorial Auditorium
1 Highland Street
Worcester, MA 01608-1119
508/754-3231
http://www.worcester.org/music

Zeiterion Theatre, Inc.
684 Purchase Street
PO Box 4084
New Bedford, MA 02740-6340
508/997-5664
http://www.zeiterion.com

The Firehouse Center for the Arts
One Market Square
Newburyport, MA 01950-2517
978/462-7336

North Shore Music Theatre
62 Dunham Street
PO Box 62
Beverly, MA 01915-1844
978/922-8220
http://www.nsmt.org

Performing Arts Center of Metrowest
140 Pearl Street
Framingham, MA 01702-8222
508/875-5554

Puppet Showplace, Inc.
32 Station Street
Brookline, MA02445-7338
617/731-6400

Windhover Center for the
Performing Arts
257 Granite Street
Rockport, MA 01966
978/546-3611

Classical and Contemporary Ballet

Amherst Ballet Theatre Company
29 Strong Street
Amherst, MA 01002-1836
413/549-1555

Berkshire Civic Ballet, Inc.
51 North Street
Pittsfield, MA 01201-5105
413/445-5382

Ballet Theatre of Boston, Inc.
585 Massachusetts Ave., Suite 4
Cambridge, MA 02139-4075
617/262-0961

Boston Ballet, Inc.
19 Clarendon Street
Boston, MA 02116-6107
617/695-6950

Boston Dance Company
550 Massachusetts Avenue
Cambridge, MA 02139
617/491-8615

Pioneer Valley Ballet Guild, Inc.
22 Merrick Lane
Northampton, MA 01060-3228
413/586-4142

American Concert Ballet
179 Amory Street
Jamaica Plain, MA 02130
978/264-9566

Cape Cod Ballet Society, Inc.
3328 Main Street Route 6A
PO Box 572
Barnstable, MA 02630-0572
508/362-4111

Dance Prism
23 Hastings Road
Boston, MA 02173-6806
781/861-9219

Dancearts Company, Inc.
28 South Pond Road
Brewster, MA 02631-1031
508/945-8780

Jazz and Modern

Dance Collective, Inc.
143 Cummins Highway
Roslindale, MA 02131-3733
617/353-1597
http://users.aol.com/dancecoll/dc.htm

Dance Umbrella Boston, Inc.
515 Washington Street 5th Fl.
Boston, MA 02111-1759
617/482-7570
http://www.danceumbrella.org

Impulse Dance Company
791 Tremont Street Box J
Boston, MA02118-1022
617/536-6989

Jacob's Pillow Dance Festival, Inc.
PO Box 287
Lee, MA 01238-0287
413/637-1322
http://www.jacobspillow.org

University Dancers
UMASS Amherst Dance Department
11 Totman Building
Amherst, MA 01003
413/545-2413

The Yard, Inc.
PO Box 405
Chilmark, MA 02535-0405
508/645-9662

Back Porch Dance Company
51 Inman Street
Cambridge, MA 02139-1732
617/492-8994

Prometheus Dance, Inc.
536 Massachusetts Avenue
Cambridge, MA 02139-4029
617/576-5336

Folk, Ethnic, and Historical

Art of Black Dance and Music, Inc.
32 Cameron Avenue
Somerville, MA 02144-2404
617/666-1859

Bamidele Dancers & Drummers
(Africa, Afro-Caribbean)
11 Montague Rd
Shutesbury, MA 01072-9709
413/253-4297

Ranjanaa Devi with the Nataraj
Dancers (India)
104 Middle Street
PO Box 60
Hadley, MA 01035-0060
413/586-8974

Jo Ha Kyu Performance Group (Japan)
14 Callendar Street
Cambridge, MA 02139-2902
617/782-5352

Ken Pierce Baroque Dance Company
284 Harvard Street Apt. 71
Cambridge, MA 02139-2365
617/354-5191

Ramon de los Reyes Spanish Dance
Theatre
674 Columbia Road
Dorchester, MA 02125-1731
617/265-5324

Neena Gulati & the Triveni Dancers
(India)
67 Powell Street
Brookline, MA 02446-3928
617/232-5485
http://www.massart.edu/~triveni

Bob and Idy Thomas
c/o Young Audiences of
Massachusetts, Inc.
1050 Commonwealth Avenue, Suite 201
Boston, MA 02215
617/566-9262

Classical

Cape Cod Conservatory of Music and Arts
229 Concord Road
Wayland, MA 01778
508/358-3583

Assabet Valley Mastersingers
470 Green Street
PO Box 911
Northborough, MA 01532-1018
508/393-3827

Boston Chamber Music Society, Inc.
10 Concord Avenue
Cambridge, MA 02138-2322
617/349-0086

Boston Classical Orchestra
551 Tremont Street
Boston, MA 02116-6338
617/423-3883

Boston Early Music Festival, Inc.
262 Beacon Street Suite #3
PO Box 2632
Boston, MA 02116
617/424-7232
http://www.bemf.org

Boston Symphony Orchestra, Inc.
301 Massachusetts Avenue
Boston, MA 02115-4557
617/638-9300

Brockton Symphony Orchestra
PO Box 143
Brockton, MA 02303-0143
508/238-0176

The Cambridge Society for Early Music
PO Box 336
Cambridge, MA 02238-0336
617/423-2808

The Cantata Singers, Inc.
PO Box 380375
Cambridge, MA 02238
617/267-6502
http://www.cantatasingers.org

Cape Cod Symphony Orchestra Assn., Inc.
712A Main Street
Yarmouthport, MA 02675-2000
508/362-1111
http://www.capesymphony.org

Metropolitan Wind Symphony
62 Mossdale Road
Jamaica Plain, MA 02130-3040
617/983-1370

Music at Eden's Edge
94 John Wise Avenue
Essex, MA 01929-1061
978/768-6229

New Bedford Symphony Orchestra Assn.
PO Box 2053
New Bedford, MA 02741-2053

Newton Symphony Orchestra, Inc.
61 Washington Park
Newton, MA 02460-1915
617/964-0964

Pro Arte Chamber Orchestra
99 Bishop Richard Allen Drive
Cambridge, MA 02139-3425
617/661-7067
http://www.proarte.org

The Spectrum Singers, Inc.
PO Box 382325
Cambridge, MA 02238-2325
781/937-2660

Springfield Symphony Orchestra
75 Market Place
Springfield, MA 01103-1607
413/733-0636
http://www.masslive.com/sso

Stockbridge Chamber Concerts
68 Kenilworth Street
Pittsfield, MA 01201-6410
413/442-7711

Symphony Pro Musica Society, Inc.
21 Main Street
PO Box 332
Hudson, MA 01749-2164
617/965-8913

Thayer Symphony Orchestra, Inc.
438 Main Street
PO Box 271
S. Lancaster, MA 01523-2810
978/368-004

Handel & Haydn Society
Horticultural Hall
300 Massachusetts Avenue
Boston, MA 02115-4544
617/262-1815

Pioneer Valley Symphony
7 Franklin Street
PO Box 268
Greenfield, MA 01301-2912
413/773-366

New England String Ensemble
12 Lafayette Street
PO Box 23
Wakefield, MA 01880
781/224-1117

Ashmont Hill Chamber Music, Inc.
67 Ocean Street
Dorchester, MA 02124-3624
617/288-3697

Metamorphosen Chamber Ensemble
PO Box 382655
Cambridge, MA 02238
617/623-5619

Vocal: Opera

Berkshire Opera Company, Inc.
297 North Street
Pittsfield, MA 01230
413/443-1234

Commonwealth Opera, Inc.
Florence Community Center
140 Pine Street
Florence, MA 01062-1251
413/586-5026

Opera New England, Inc.
45 Franklin Street, #4th Floor
Boston, MA 02110-1301
617/542-4912
http://www.blo.org

Worcester County Light Opera Company
PO Box 51
Worcester, MA 01613-0051
508/865-3541

Vocal: Jazz

Birdsongs of the Mesozoic
108 Pleasant Street #3
Cambridge, MA 02139
617/491-1917

Semenya McCord and Associates
282 Hawthorn Street
New Bedford, MA 02740-2374
508/999-9860

Vocal: Chorus

Young at Heart Chorus
240 Main Street, Memorial Hall
Northampton, MA 01060-3113
413/587-123

Vocal: Folk & Ethnic

Sol y Canto
199 Pemberton Street
Cambridge, MA 02140-2512
617/492-1515

Inca Son (South America)
PO Box 38-1899
Cambridge, MA 02238-1899
617/864-7041

World Rhythms
PO Box 1172
Northampton, MA 01061-1172
413/259-1636

Klezamir
705 Station Road
Amherst, MA 01002-3420
413/253-3831

Revels, Inc
80 Mt. Auburn Street
Watertown, MA 02472-3930
617-972-8300
http://www.revels.org

Wholesale Klezmer Band
389 Adamsville Road
Colrain, MA 01340-9739
413/624-3204
http://www.crocker.com/~ganeydn

Voice of the Turtle
31 Lockeland Avenue
Arlington, MA 02474
781/6463785

Klezmer Conservatory Band
24 Bolton Street, Suite 3L
Somerville, MA 02143-4040
617/776-5539

Shirim Klezmer Orchestra
30 Auburn Street
Medford, MA 02465-2205
781/395-2839

Chanterelle: French in America
PO Box 2235
Amherst, MA 01004-2235
413/253-2315

Brasileiro, Inc.
195 Harvard Street
PO Box 390404
Cambridge, MA 02139-2708
617/576-1018

Theatre, Mime, and Storytelling

American Repertory Theatre Company, Inc.
Loeb Drama Center
64 Brattle Street
Cambridge, MA 02138-3443
617/495-2668
http://www.amrep.org

Emerson Stage
Emerson Coll. Performing Arts
100 Beacon Street
Boston, MA 02116-1501
617/824-8366

Beau Jest Moving Theater
791 Tremont Street, W-415
Boston, MA 02118-1062
617/437-0657
http://www.beaujest.com

Berkshire Theatre Festival, Inc.
Main Street
PO Box 797
Stockbridge, MA 01262-0797
413/298-5536
http://www.berkshiretheatre.org

Boston Children's Theatre
647 Boylston, 4th Floor
Boston, MA 02116-2804
617/424-6634

Chamber Theatre Productions, Inc.
2 Park Plaza
Boston, MA 02116-3932
617/542-9155
http://www.chambertheatre.com

City Stage Company, Inc.
539 Tremont Street
Boston, MA 02116-6306
617/542-2291

Enchanted Circle Theater
1036 Northampton Street
Holyoke, MA 01040-1321
413/534-3789

Worcester Foothills Theatre Company
100 Front Street, Suite 137
Worcester, MA 01608-1402
508/754-3314

Huntington Theatre Company, Inc.
264 Huntington Avenue
Boston, MA 02115-4606
617/266-7900

Lyric Stage Company of Boston
140 Clarendon Street
Boston MA 02116-5169
617/437-7172

Merrimack Repertory Theater
50 East Merrimack Street
Lowell, MA 01852-1205
978/454-6324
http://www.mrtlowell.com

Shakespeare and Company
51 Housatonic Street
PO Box 865
Lenox, MA 01240-2704
413/637-1199
http://www.shakespeare.org

Theatre at the Mount
Mt. Wachusett Comm. College
444 Green Street
Gardner, MA 01440-1348
978/632-2403

Theater Ludicrum, Inc.
11 Dunster Road #1
Jamaica Plain, MA 02130
617/522-6045

Underground Railway Theater
41 Foster Street
Arlington, MA 02474-6813
Cath781/643-6916
http://www.shore.net/~unt/

Wheelock Family Theatre
200 The Riverway
Boston, MA 02215-4176
617/879-2252
http://www.wheelock.edu

Worcester Children's Theatre
18 Westland Street
Worcester, MA 01602-2129
508/752-7537

Worcester Forum Theatre Ensemble, Inc.
6 Chatham Street
Worcester, MA 01609-2456
508/799-6628

Harwich Junior Theatre, Inc.
105 Division Street
PO Box 168
West Harwich, MA 02671-1326
508/432-0934

Cape Cod Repertory Theatre Co., Inc.
3379 Route 6A
PO Box 1305
Brewster, MA 02631-1524
508/896-1888

Theater Offensive
539 Tremont Street, #408
Boston Center for the Arts
Boston, MA 02116-6306
617/542-4214

Studebaker Theater
Brickbottom Artists Building
1 Fitchburg Street #B450
Somerville, MA 02143-2125
617/666-1819

New World Theatre
UMass, Box 31810
Amherst, MA 01003-1810
413/545-1972

The New Repertory Theatre, Inc.
54 Lincoln Street
PO Box 610418
Newton Highlands, MA 02461-1242
617/332-7058
http://www.theatremirror.com/newrep/index.html

League for the Advancement of New England Storytellers (LANES)
PO Box 323
Wrentham, MA 02093-0323
508/543-8409
http://www.tiac.net/users/papajoe/lanes00.htm

Art Museums, Galleries, and Centers

Addison Gallery of American Art
Phillips Academy
Chapel Avenue
Andover, MA 01810-4161
978/749-4027

American Textile History Museum
491 Dutton Street
Lowell, MA 01854-4221
978/441-0400
http://www.athm.org

Art Complex Museum
189 Alden Street
PO Box 2814
Duxbury, MA 02332-3801
781/934-6634

The Art Institute of Boston
700 Beacon Street
Boston, MA 02215
617/262-1223

The Attleboro Museum
86 Park Street
Attleboro, MA 02703-2335
508/222-2644

Berkshire School of Contemporary Art
Contemporary Artists Center
The Beaver Mill
189 Beaver Street
North Adams, MA 01247
413/664-9550

Boston Photo Collaborative
67 Brookside Avenue
Jamaica Plain, MA 02130-2646
617/524-7729

Boston College Museum of Art
140 Commonwealth Avenue
Chestnut Hill,MA 02467
617/552-2378

Boston University Art Gallery
855 Commonwealth Avenue
Boston, MA 02215
617/353-3329

The Brush Art Gallery & Studios
256 Market Street
Lowell, MA 01852
978/459-7819

Cahoon Museum of American Art
4676 Falmouth Road, Box 1853
Barnstable, MA 02635
508/428-7581

Cape Museum of Fine Arts
60 Hope Lane
PO Box 2034
Dennis, MA 02638
508/385-4477

Chesterwood
4 Williamsville Road
PO Box 827
Stockbridge, MA 01262-0827
413/298-3579

Sterling & Francine Clark
Art Institute
225 South Street
Williamstown, MA 01267
413/458-9545
http://www.clark.williams.edu

The Copley Society of Boston
158 Newbury Street
Boston, MA 02116
617/536-5049

Creative Arts Center
in Chatham, Inc.
154 Crowell Road
Chatham, MA 02633
508/945-3583

Danforth Museum of Art
123 Union Avenue
Framingham,MA 01702-8223
508/620-0050

Davis Museum & Cultural Center
Wellesley College
106 Central Street
Wellesley, MA 02481
781/283-2051

DeCordova Museum
& Sculpture Park
51 Sandy Pond Road
Lincoln, MA 01773-2600
781/259-8355
http://www.decordova.org

Duxbury Art Association
Ellison Center for the Arts
64 St. George St.
PO Box 204A
Duxbury, MA 02331-0504
781/934-2731

The Eliot School of Fine & Applied Arts
24 Eliot Street
PO Box 351
Jamaica Plain, MA 02130
617/524-3313

First Expressions Gallery
PO Box 1259
Boston, MA 02116
617/695-2808

Fitchburg Art Museum
185 Elm Street
Fitchburg, MA 01420-7503
978/345-4207

Fuller Museum of Art
455 Oak Street
Brockton, MA 02301-1340
508/588-6000
http://www.arts-online.com/fuller.htm

Harvard University Art Museums
(Busch-Reisinger, Fogg, & Sackler Art Museums)
32 Quincy Street
Cambridge, MA 02138-3845
617/495-2397

Visual Arts

The Higgins Art Gallery
2240 Iyanough Road
West Barnstable, MA 02668
508/362-2131

Isabella Stewart Gardner Museum
2 Palace Road
Boston, MA 02115-5807
617/278-5103
http://www.boston.com/gardner/education

The Institute of Contemporary Art
955 Boylston Street
Boston, MA 02115-3106
617/927-6612

List Visual Arts Center
Massachusetts Institute of Technology
77 Massachusetts Avenue
Cambridge, MA 02139-4301
617/253-4400

Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115-5801
617/232-1555

Mead Art Museum
Amherst College/Box 2241
Amherst, MA 01004-2241
413/542-2142

Montserrat College of Art Gallery
23 Essex Street, Box 26
Beverly, MA 01915
978/921-4242
http://www.montserrat.edu

Mount Holyoke College
Art Museum
Lower Lake Road
South Hadley, MA 01075-1499
413/538-2245

Mudflat Pottery School, Inc.
149 Broadway
Somerville, MA 02145-2132
617/628-0589

Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115-5523
617/369-3309
http://www.mfa.org

Museum of the National Center for Afro-American Artists
300 Walnut Avenue
Boston, MA 02119
617/442-8614

Nantucket Island School of Design & Arts
Wauwinet Road/Box 1848
Nantucket, MA 02554-1848
508/228-9248

New Bedford Museum and Art Center, Inc.
608 Pleasant Street
New Bedford, MA 02740-6204
508/961-3073

New England Quilt Museum
18 Shattuck Street
Lowell, MA 01852-1820
978/452-4207

Photographic Resource Center at Boston University
602 Commonwealth Avenue
Boston, MA 02215-2400
617/353-0700
http://www.bu.edu/prc

Provincetown Art Association and Museum
460 Commercial Street
Provincetown, MA 02657-2415
508/487-1750

The Norman Rockwell Museum
Rte. 183
PO Box 308
Stockbridge, MA 01262-0308
413/298-4121
http://www.nrm.org

Rose Art Museum
Brandeis University
PO Box 9110
Waltham, MA 02454-9110
781/736-3434

Smith College Museum of Art
Elm Street at Bedford Terrace
Northampton, MA 01060
413/585-2760
http://www.smith.edu

The Society of Arts and Crafts
175 Newbury Street
Boston, MA 02116-2835
617/266-1810

South Shore Art Center
119 Ripley Road
Cohasset, MA 02025-1744
781/383-2787

Tufts University Art Gallery
Tufts University
Medford, MA 02155
617/627-3505

Springfield Library & Museums Association
(G. W. V. Smith Art Museum, Museum of Fine Arts)
220 State Street
Springfield, MA 01103-1703
413/263-6800

University of Massachusetts Dartmouth, Art Gallery
Visual & Performing Arts College
285 Old Westport Road
N. Dartmouth, MA 02747
508/999-8555
http://www.umassd.edu

Whistler House Museum of Art
243 Worthen Street
Lowell, MA 01852-1874
978/452-7641

Williams College Museum of Art
Main Street Route 2
Williamstown, MA 01267-2566
413/597-2429

Worcester Art Museum
55 Salisbury Street
Worcester, MA 01609
508/799-4406
http://www.worcesterart.org

Worcester Center for Craft
25 Sagamore Road
Worcester, MA 01605-3914
508/753-8183
craftcenter@.worcester.org

Words and Pictures Museum
140 Main Street
Northampton, MA 01060
413/586-8545

Architecture Organizations

Historic Neighborhoods Foundation, Inc.
99 Bedford Street
Boston, MA 02111-221
617/426-1885

Society for the Preservation
of NE Antiquities
141 Cambridge Street
Boston, MA 02114-2702
617/570-9105
http://www.spnea.org

General or Youth Museums

The Berkshire Museum
39 South Street
Pittsfield, MA 01201-6108
413/443-7171
http://www.berkshiremuseum.org

Cape Cod Children's Museum
137 Teaticket Hwy
Falmouth Mall
East Falmouth, MA 02536
508/775-5668
http://www.capecodchildrensmuseum.pair.com

The Children's Museum, Boston
300 Congress Street
Boston, MA 02210-1034
617/426-6500
http://www.bostonkids.org

Children's Museum at Holyoke, Inc.
444 Dwight Street
Holyoke, MA 01040
413/536-7048

Children's Hands-On Art Museum
19 Sanderson Road
PO Box 1413
Littleton, MA 01460-1430
978/952-2555

The Discovery Museums
177 Main Street
Acton, MA 01720-3616
978/264-4201
http://www.ultranet.com/discover

Easton Children's Museum, Inc
9 Sullivan Avenue
PO Box 417
Easton, MA 02356
508/230-3789

Harvard University Museums of
Cultural & Natural History
26 Oxford Street
Cambridge, MA 02138-2902
617/495-8149

History and Science Museums and Organizations that Exhibit Art

1794 Meetinghouse, Inc.
Old Main Street
PO Box 8
New Salem, MA 01355-0008
508/544-5200

Arnold Arboretum of Harvard University
125 Arborway
Jamaica Plain, MA 02130-3500
617/524-1718

Cambridge Multicultural
Arts Center
41 Second Street
Cambridge, MA 02141-1733
617/577-1400
http://www.cmacusa.org

Cape Cod Museum
of Natural History
869 Route 6A
PO Box 1710
Brewster, MA 02631-7710
508/896-3867
http://www.ccmnh.com

Connecticut Valley
Historical Museum
220 State Street
Springfield, MA 01103-1703
413/263-6800

EcoTarium (formerly the New England
Science Center)
222 Harrington Way
Worcester, MA 01604-1809
508/929-2700
http://www.ecotarium.org

John Woodman Higgins
Armory, Inc.
100 Barber Avenue
Worcester, MA 01606-2478
508/853-6015
http://www.higgins.org

Museum of Afro-American History
138 Mountfort Street
Brookline, MA 02446-4039
617/739-1200

Museum of Our National Heritage
33 Marrett Road
PO Box 519
Lexington, MA 02420-0519
781/861-6559
http://www.mnh.org

Museum of Science
O'Brien Highway/Science Park
Boston, MA 02114-1099
617/723-2511
http://www.webteam.mos.org

New Bedford Whaling Museum
18 Johnny Cake Hill
New Bedford, MA
02740-6317
508/997-0046

New England Aquarium
Central Wharf
Boston, MA 02110-3399
617/973-5206
http://www.neaq.org

Peabody Essex Museum
144 Essex Street
East India Square
Salem, MA 01970
978/745-1876
http://www.pem.org

Pocumtuck Valley Memorial Association
10 Memorial Street
Deerfield, MA 01342-9736
413/774-7476
http://www.deerfield-ma.org

Rotch-Jones Duff House & Garden
Museum
396 County Street
New Bedford, MA 02740-4934
508/997-1401

Springfield Science Museum
220 State Street
Springfield, MA 01103-1703
413/263-6800
http://www.quadrangle.org

South Shore Natural
Science Center
48 Jacobs Lane
PO Box 429
Norwell, MA 02061-0429
781/659-2559
http://www.ssnsc.org

Tower Hill Botanic Garden
Worcester County Horticultural Society
11 French Drive
PO Box 598
Boylston, MA 01505-1008
508/869-6111
http://www.towerhillbg.org

Wenham Historical Association and
Museum
132 Main Street
Wenham, MA 01984-1520
978/468-2377
http://www.wenhammuseum.org

Edith Wharton Restoration, Inc.
2 Plunkett Street
PO Box 974
Lenox, MA 01240-2704
413/637-1899
ewrinc@aol.com

Bibliography: Resources for All the Arts

Reliable Sources for Publications on Arts Education

Americans for the Arts
927 15th Street, NW, 12th Floor, Washington, DC 2005, 202/371-2830; www.artsusa.org/publications

Association for Supervision and Curriculum Development
1703 North Beauregard Street, Alexandria, VA 22311-1714; 703/578-9600; www.ascd.org/pubs/pubs.html

Getty Education Institute for the Arts
1200 Getty Center Drive, Suite 600, Los Angeles, CA 90049-7704, 310/440-7315;
www.artsednet.getty/ArtsEdNet/catalog/index.html

Music Educators National Conference
1806 Robert Fulton Drive, Reston, VA 22091, 800/828-0229; www.menc.org/publications/books/booksrch.html

National Art Education Association
1916 Association Drive, Reston, VA 20191-1590; 703/860-8000;
http://www.naea-reston.org/publications/naeapub.html

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Dance

Dance Education Associations

American Dance Legacy Institute, (401) 863-7596, Fax: (401) 863-7529
http://www.brown.edu/Departments/Theater_Speech_Dance/Amer._Dance_Legacy_Inst.html

Boston Dance Alliance, c/o Dance Complex, 536 Massachusetts Avenue, Cambridge, 02139

Dance/USA, 1156 15th St., NW, Suite 820, Washington, D.C. 20005-1704 (202) 833-1717

Massachusetts Association of Health, Physical Education, Recreation and Dance (MAHPERD)
81B Seaver Street, Wellesley, MA 02481 (781)431-9599

National Dance Education Association, 4948 St. Elmo Ave., Suite 207, Bethesda, MD 20814 (301) 657-2880

National Dance Association, Connected with the American Alliance for Health, Physical Education, Recreation, and Dance (AAHPERD) 1900 Association Drive, Reston, VA 20191-1598 (703) 476-3436

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Music

Music Education Associations

Administrators in Music Education (for information, contact Massachusetts Music Educators Association)

American Orff-Schulwerk Association, PO Box 391089, Cleveland, OH 44139

Boston Area Kodály Educators, 186 Pleasant Street, Brookline, MA 02146

Massachusetts Music Educators Association, 13 Cunningham Lane, PO Box 2278, Hamilton, MA 01982-2278

Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 22091, http://www.menc.org

New England Orff Schulwerk Association PO Box 1107, Nantucket, MA 02554-1107

Organization of American Kodály Educators, http://www.oakes.org

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Theatre

THEATRE EDUCATION ASSOCIATIONS

International Association of Theatre for Children and Young People (ASSITEJ/USA), P.O. Box 22365, Seattle, WA 98122-0365, (425) 392-2147

Educational Theatre Association (ETA) 2343 Auburn Avenue, Cincinnati, OH 45219-2819, (513) 421-3900; http://www.etassoc.org. Publishes *Dramatics Magazine and Teaching Theatre Journal*

American Alliance for Theatre and Education (AATE) Theatre Department, Arizona State University, Box 872002 Tempe, AZ 85287-2002, (602) 965-5351; http://www.aate.com, Publishes *Youth Theatre Journal* and *STAGE of the Art*

New England Theatre Conference (NETC) c/o Department of Theatre, Northeastern University, 360 Huntington Avenue Boston, MA 02115 (617) 424-9275; http://world.std.com/~netc/index.html email: netc@world.std.com

Massachusetts High School Drama Guild (MHSDG), P.0. Box 3173. Peabody, MA 01961-3173 (978) 256-3101; http://users.massed.net/~mcgarty/guild.html email:mhsdg@ma.ultranet.com

MAJOR PUBLISHERS OF RESOURCES FOR THEATRE

Allyn & Bacon, P.O. Box 10695, Des Moines, IA 50336-0695

Brockett, Oscar. *History of the Theatre (8th edition).*

Corson, Richard. *Stage Makeup (8th edition).*

Heinig, Ruth Beall. *Creative Drama Resource Book: K–3.*

— *Creative Drama Resource Book: Grades 4–6.*

Baker's Plays, P.O. Box 699222, Quincy, MA 02269-9222 http://www.bakersplays.com

Barton, Lucy. *Historic Costume for the Stage.*

Edson, Doris. *Period Patterns.*

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Betterway Publications, 1507 Dana Avenue, Cincinnati, OH 45207

Bernardi, Philip. *Improvisation Starters: A Collection of 900 Improvisation Situations for the Theatre.*

James, Thurston. *The Prop Builder's Mask-Making Handbook.*

Kidd, Mary T. Stage *Costume Step by Step: The Complete Guide to Designing and Making Stage Costumes for all Major Drama Periods and Genres.*

Swinfield, Rosemarie. *Stage Makeup Step by Step: The Complete Guide.*

Center for Applied Research in Education, West Nyack, NY 10995

Swope, John Wilson. *Ready-to-Use Activities for Teaching Macbeth (Grades 7–12).*

— *Ready-to-Use Activities for Teaching Romeo and Juliet (Grades 7–12).*

— *Ready-to-Use Activities for Teaching Hamlet (Grades 7–12).*

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Clark Publishing Company, P.O. Box 19240, Topeka, KS 66619

Tanner, Fran Everett. *Basic Drama Projects (7th edition).*

— *Reader's Theatre Fundamentals (2nd edition).*

Continuum Publishing Company, 370 Lexington Avenue, New York, NY 10017-6503

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— and Daniel J. Watermeier. *The History of North American Theatre — The United States, Canada, and Mexico: From Pre-Columbian Times to the Present.*

Dale Seymour Publications, P.O. Box 10888,Palo Alto, CA 94303

Blank, Carla, and Jody Roberts. *Live on Stage: Performing Arts for Middle School.*

Cook, Wayne D. *Center Stage: A Curriculum for the Performing Arts K–3.*

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Thistle, Louise. *Dramatizing Aesop's Fables: Creative Scripts for the Elementary Classroom.*

— *Dramatizing Myths and Tales: Creating Plays for Large Groups.*

Williams, Mary Young. *Let 'Em Talk: Oral Language Activities for the Classroom (Grades K–8).*

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Parker, W. Oren and R. Craig Wolf. *Scene Design and Stage Lighting (7th edition).*

Heinemann, 361 Hanover Street, Portsmouth, NH 03801

Bray, Errol. *Playbuilding: A Guide for Group Creation of Plays with Young People.*

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Meriwether Publishing Ltd./Contemporary Drama Service, 885 Elkton Drive, Colorado Springs, CO 80907

Cassady, Marsh. *Great Scenes from Minority Playwrights.*

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Scholastic Professional Books, 555 Broadway New York, NY 10012

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Players Press, Inc., P.O. Box 1132, Studio City, CA 91614

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Smith and Kraus, Inc. One Main Street, Lyme, NH 03768

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American Architectural Foundation, Education Resource Center 1735 New York Avenue, Washington, DC 20006 http://www.architects.org/education_body.html

Boston Society of Architects, 52 Broad Street, Boston, MA 02109-4301, Education Program, http://www.architects.org/education.html

Massachusetts Art Education Association, 95 Berkeley Street, #410, Boston, MA 02116, http://www.massarted.com

Massachusetts Directors of Art Education (contact Massachusetts Art Education Association)

National Art Education Association 1916 Association Drive, Reston, VA 22091, http://www.naea-reston.org/

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Art Education, Art in America, Art New England, Artnews, Arts and Activities, Arts Education Policy Review, Dance Magazine, Dance Teacher Now, Dramatics, Journal of Aesthetic Education, Journal of Research in Art Education, Music Educators Journal, Theatre Arts

General Arts Education Internet Resources

American Council for the Arts, 1 East 53rd Street, New York, NY 10022; http://www.artsusa.org

Artsedge c/o Kennedy Center for the Performing Arts, 2700 F Street, NW, Washington, DC 20566-0001; http://www.artsedge.kennedy-center.org/artsedge.html

Center for the Arts in the Basic Curriculum, Inc., Washington, DC, and 80 South Street, Hingham, MA 02043, (781) 740-0114; http://www.newhorizons.org/ofc_cabc.html

Council for Basic Education, 1319 F Street, NW, Suite 900, Washington, DC 20004-1152, (202) 347-4171; http://www.c-b-e.org

Council of Chief State School Officers (CCSSO), 1 Massachusetts Avenue, NW, Suite 700, Washington, DC 20001; http://www.ccsso.org. CCSSO convenes projects on assessment, including the Arts Education Consortium, State Collaborative on Assessment and Student Standards (SCASS).

Getty Education Institute for the Arts, 1200 Getty Center Drive, Suite 600, Los Angeles, CA 90049-1683; (310) 440-7315; http://www.artsednet.getty.edu

Massachusetts Alliance for Arts Education, PO Box 8007, Boston, MA 02114, (617) 864-4757; http://www.massarts.org

Massachusetts Computer-Using Educators, PO Box 812188, Wellesley, MA 02482-0015, (781) 235-5332; http://www.masscue.org

Massachusetts Cultural Council, 120 Boylston Street, Boston, MA 02116-4600, (617) 727-3668; http://www.massculturalcouncil.org

Massachusetts Department of Education, 350 Main Street, Malden, MA 02148, (781) 388-3300; http://www.doe.mass.edu

National Assembly of State Arts Agencies, 1029 Vermont Avenue, NW, 2nd Floor, Washington, DC 20005, (202)347-6352; http://www.nasaa-arts.org

National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Room 602, Washington, DC 20506, http://arts.endow.gov

Very Special Arts Massachusetts, China Trade Center, 2 Boylston Street, Boston, MA 02116, (617) 350-7713; http://www.vsamass.org

Very Special Arts, 1300 Connecticut Avenue, Suite 700, Washington, DC 20056, (202) 628-2800; http://www.vsarts.org

Massachusetts Department of Education

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David P. Driscoll, Commissioner of Education

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